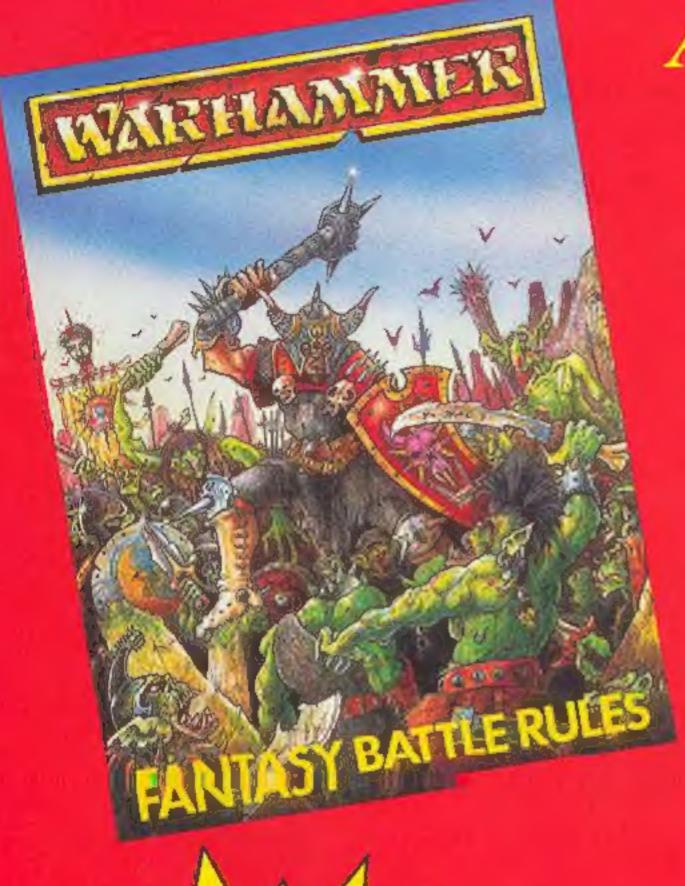


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Yet again the never-resting entrails of the Citadel Beast have heaved forth a new edition of The Citadel Compendium. This edition is our most heavily illustrated yet, simply brimming with new and redesigned models. Citadel ministures are made for gamers and collectors, each and every model is hand-crafted by our infamous design zombles and brought to you via the machinations of our dedicated, hard-working and hardly-maltreated-at-all staff. The Compendium is published once a year, forming a catalogue of Citadel miniatures that will remain available throughout that year. This edition will remain good for the whole of 1986 - or until we decide to publish a new edition (probably around the back-end of the year). This Compendium replaces the previous edition, and models illustrated in the old catalogue, but not in this one, may no longer be available: unfortunately, our moulds have only a short life span, and it is not possible to keep models in production forever.

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We hope that you'll enjoy the Citadel Compendium. If you have any ideas for new models, games or articles why not drop us a line? Sadly, we are unable to reply to every single letter we receive, but we'll do our best: an S.A.E. helps. So, don't delay - your ideas may help shape the future of fantasy models and games. Similarly, let us have your letters and artwork for publication - if we like your contribution we'll print it in a future Journal or Compendium for everyone to see.

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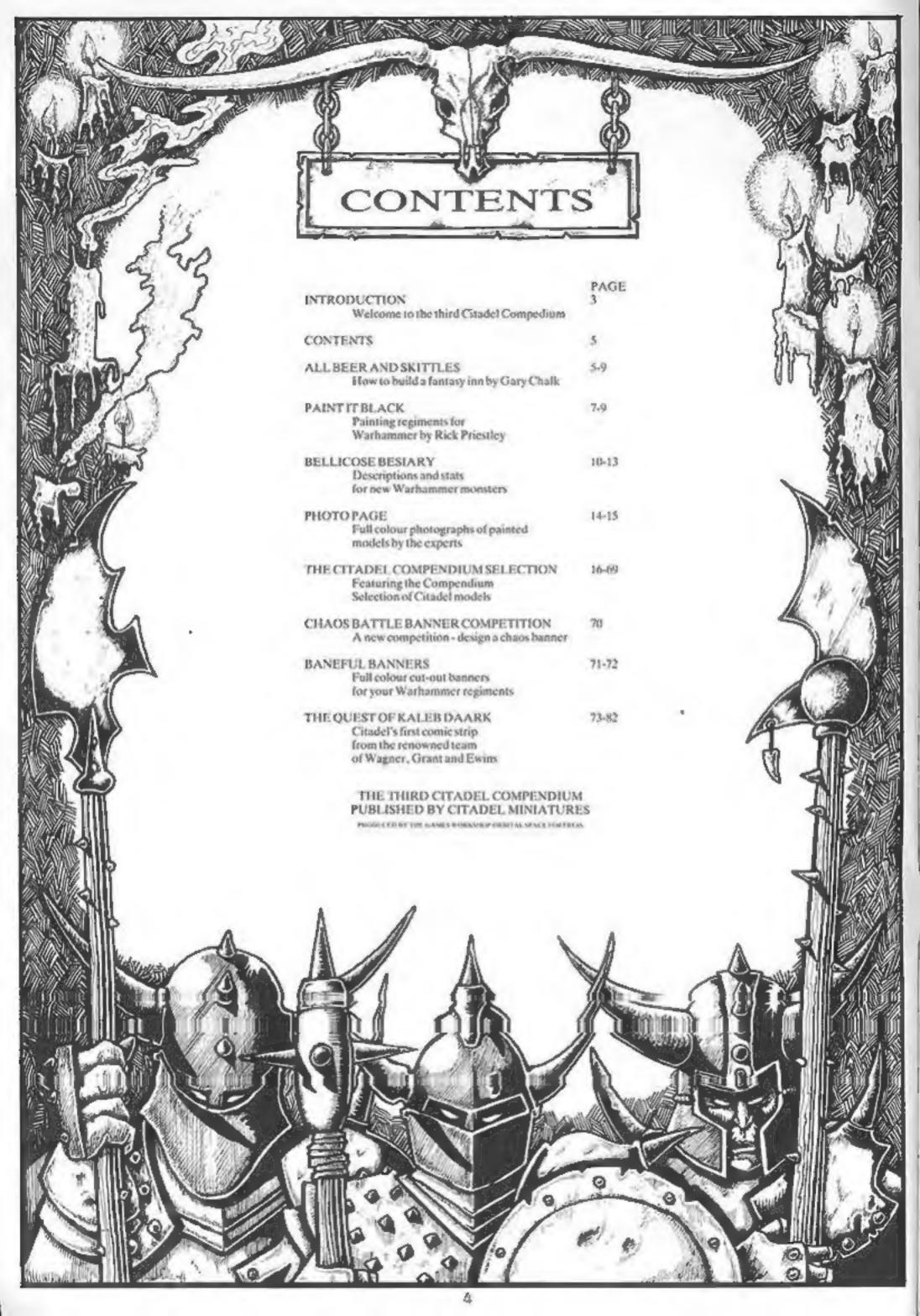
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All Beer and Skittles

HOW TO BUILD A FANTASY INN

By Gary Chalk

THE REASON WHY

Fantosy literature is full of inns and taverns. The Prancing Pony at Bren, Lankmar's Silver Eel and the Vulgar Unicorn in Santuary's Maze are all unique and yet all resemble each other in one respect their clientele. Thieves go to a tavern to plot, wizards to seek out information, and adventurers to hang about, look macho and, hopafully, get hired. Anyone who is anyone will, at some time or another, tie up his horse outside and awagger in to the taproom calling for ale.

As the fantasy inn sees of much traffic, it's quite a useful model for a role-player or tabletop general to possess. As well as providing a vanua for the ever popular bar-toom brawl, it can provide a (relatively) safe haven during the Black-Rider sesson and give an encumbered adventurer a chance to part with some of his cash. As virtually any tabletop town or village will contain an inn, the Warnammer general can use such a building many times to provide a varied range of battle scenarios.

Alcoholic troops will find a tevern's well-stocked bar for more attractive than fighting the enemy. Whether, as a general, you would regard this as an annoyance or a welcome distraction will depend on the troops under your command. Who in the Northlands will over forget the chaps at the Battle of Bugman's Brewery.

A neutral inn, stuck in the middle of a hotly-contested battlefield can make for an interesting and unased three-cornered game, with the inn-keeper and his quests taking on troops from the opposing ermies. This would be especially true of an inn whose cellurs (use floorplans and a map) extended in all directions under the table. Blood-crazed tapaters and quests could pop up from concealed entrances all over the place, while intruders enturing the little-used tunnols and vaults might find sit sorts of strange beasts lucking there.

PLANNING

Before you rush to your work-benches, the light of creativity burning brightly in your eye, it is best to do a little planning. Jot down a few notes under the following headings:



Size. Work out the overall size of the model first. The tavern in the photographs is approximately 23 inches square, the size of one of my terrain modules. Someone making their first building would be well advised to try something a little more modest. Once you have decided the overall size, you can then work out the number of rooms that can be accommodated within the space. It is better to have a few relatively large rooms rather than a lot of small ones as a figure's base can take up an awful lot of space. A small tavern could have as few as three rooms: the bar Itself, a kitchen and the owner's living room - plus, perhaps, a privy out the back. One last thing to remember about the size of your model is that when it is finished you have to have somewhers to put it. Don't make a model larger than your storage space.

The Base. The base of your model should fit in with the rest of your wargaines scenery, both from the point of view of colour and general texture. My inn was based on 2½" chipboard so are my other terrain modules. Smaller models could use plywood or hardboard. Conft use card for the base of any model of this size, as it will warp and curl up at the edges. The stronger the base, the stronger the whole model will be.

Time. The larger the model, the longer it will take to complete. If you don't have a lot of time, make a small building. You can't use an unfinished model and the longer it is left unfinished the more likely you are to lose interest in it.



Style. As you can see from the photographs, 'The Man in the Moon' is built in a western-european medieval style, using stone, tiles and half-timbering. An im built in a desert land or in a forest half way up a mountain would be built in a different style using locally obtained materials. A desert tavern would probably be built of mud brick, while one in a forest would be constructed solidly of timber. If you feel a bit lost when deciding on the style of your building, try the junior reference section of your local library. These generally have lots of highly illustrated books on history or life in other countries which can be very useful.

MATERIALS

Balsa block

Material Uno

Chiphoard/plywood/hardboard The base

Mounting card Walls and roof

(available at art shops)

Thin card (available at ert shops) Roof tiles

Polystyrene ceiling tites Exterior walls, where the thickness of the wall can be

teen. Irregularities and hillocks on the base.

MINUTAL WILL CARRY

Balsa strip and rod Beams and door and window frames

Plasticard Paving stones

Stonework texture on walls

Tetrion ready-mixed plaster Texture for walls and base

Bostik/Uhu Gluing Legether wood and

card

Wood Glue (Resin W, etc) Gluing ceiling tiles (other

glues melt them)

Chimney stacks

Emulsion points Suitsing walls and base.

Cailing tiles (other paints

Beams and other details

may melt them)

Citadel narylic point or

Humbrol enamel paint

Gross mat Lawr/grass on base

Ready mode trees/bushes Base decoration

Ready made fencing Base decoration

CONSTRUCTION

The first step in constructing the model is to draw out a rough plan on a piece of paper, with all the dimensions and door and window positions morked. This can save you tots of confusion and wasted time later. Take your sheet of mounting card and, using a ruler and a set-aquare, transfer the dimensions from your rough and draw up the wall and roof pieces. Draw the windows and doorways in position. It is vital that you use a set-square for this stage of the operation or the pieces will be so inaccurate that none of them will fit together properly.

Using a ruler and a sharp craft-knife or scalpel, cut the various pieces. Cut out the windows and any of the doors you wish to have open on the finished model. I left all of mine shut, using the besic mounting card to expresent wood, autilining the doors with frames out from strip balsa glued into position round the edge.

The next stage of construction is the woodwork on the models. Use below strip for the door and window frames and thicker balss rod for the edges of the beams with a scalpel sounding off the sharp origes and making them slightly irregular. This will give them a far more realistic appearance than if they are left with a 'factory finished' look. Real timber framing often employed whole tree trunks with considerable twists and turns. These were then shaped roughly with an adde (a mattack-like carpenter's tool) before being placed in position. Only in the houses of the rich were beams finished and squared off properly.

Using Sostik or Uhu the finished beams are glued into position. As The Man in the Moon' was rather large and involved, I decided to apply beams only to the outside of the building, the Interior woodwork being confined to doorframes and a raised gallery in the main bar-room. The number of beams you put on it up to you. Window and door frames are also glued into position at this stage.

The building walls are then glued into position on the base, again using impact adhesive. The thickness of the mounting card allows the corners to be simply butted and glued. As the whole structure is being mounted on a firm base, this will prove to be quite strong enough.

The plasticard should now be cut into a number of rectangles of different sizes, the maximum being about half an inch square.

These can then be glued in irregular groups on the base of the model, both inside and out, to represent poving stones. Any parts of the building with stone walls should also be treated in the same way. In addition, the corners of any stone walls should be carefully built over with plasticard rectangles to give the appearance of the heavy stonework found on the corners of real buildings. Not only does this make the building look more realistic, it also neatly hides the join where card is glued together.

Any other structures, such as fences, lnn yard walls, privies and so on should now be stuck in position on the base.

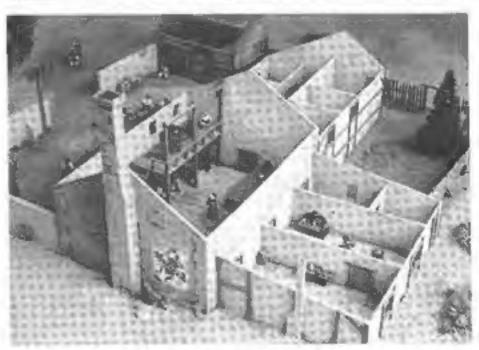
This down some Tetrion plaster with water and, using an old brush, paint the interior walls, covering any plasticard stonework and painting up to the edges of the beams. The floor should also he painted over, the plaster being used not only to create texture, but to fill any gaps between the walls and bose. The exterior base should now be painted with Tetrion, using a thicker rolk than was used on the walls.

While the plaster is drying, it can be quite a good idea to get on with the roofs. The mounting card roof pieces must be tiled using then card, this is the most boring bit of the entire model - but it does give a very realistic effect. First cut the thin card into strips about 3" long by 3/8" wide. You will need enough of these to cover the roof area of your model about 1 times. These strips should then be nicked every \(\frac{1}{2} \) or so, with a pair of ecissors to represent strips of tiles. These should then be gloud to the mounting card roof sections, starting from the bottom edge and working up, overlapping each successive row. The crown of the roof should be finished off with a folded piece of thin card. The whole structure can then be painted with thinned down Tetrion in the same manner as the wells.

The model can now be painted. For the large areas of walls, smills and base, I would recommend using household amulaion paints. Not only can they be used straight from the tin, but they can also be mixed with powder point to give a large range of colours and shades at a low price. Small amounts of emulaion paint are available in the form of Crown Matchpots, samples of point which contain enough for several buildings. Beams and other details are best pointed using Citudel or Humbrol paints, after the main cross have been painted and dry-brushed to pick out the texture.

The model is now ready for any little details that you feel would give the place character, I added some miniature browery posters, but anything from a pet plant to a partrait of the landlard's mether with make the place look lived in. Citadel produce a bountful range of furniture, beds, chairs, tables and so on to get the building ready for opening time, and many suitable figures for scultions, serving maids and the inevitable awkward customers.







PAINTING REGIMENTS FOR

BY RICK PRIESTLEY

In the past, the Citadel Compendium has always featured at least one painting article, and the same is true of our quarterly magazine the Journal. However, these articles have always concerned themselves with the art of painting individual models - often to a very high standard indeed. Painting models in this way, one at a time, can take forever. This is fine if you're painting up an adventurer for a role-play compaign, or an army general or wizard, but when it comes to painting whole regiments different techniques are needed. In this article I'm going to discuss techniques that lend themselves to painting whole regiments quickly and affectively.

PAINTING REGIMENTS

Before putting brush to paint, think about what you're trying to do. You almost certainly intend to use your painted regiment as part of a Warhemmer game, or a tabletop battle game of some kind. As such remember the following points:

- Most of the time your models will be seen from over two feet away. Aim to make the models look good from a distance not from a few inches. Super-detail is not needed and may even detract from the overall appearance.
- 2. Your models will be seen in a large regimental block. The models you choose will create a sort of visual rhythm, especially if they are all the same as with a Regiment of Ronown. That overall rhythm is an added dimension that you must consider. Don't break that rhythm by using too many different colours or subdued shading.
- 3. Regiments of models never stand alone. They will appear against other regiments, scenery and the tabletop itself. Dull or subtle colours will simply vanish in situations like this, as will subtle shading and minor detail. Even a bright colour will appear subdued when viewed from a distance and amongst the usual mass of tabletop green: so don't be afraid of using bright, strong colours. For the same reason avoid pastels and other light shades; a primary colour or a shade of equivalent strongth will give a clearer, cleaner result.

PREPARING TO PAINT

For the benefit of the beginner about to embark upon the task of painting up his Warhammer regiment I'll run through the basic materials needed.

Knife and files. These are needed to trim flash and other bits of unwanted metal from the model. Moulding lines, a thin line of metal all the way round a model, can be removed easily with a file. Vents, runs in the mould that let air out, may appear as strands of metal or nipples on points of detail and require filing or cutting flat. A hobby knife is sharp, so remember, make cuts away from yourself just in case you slip. Similarly don't put top much pressure on the blade, as it may snap. Always exercise the utmost care when using tharp knives as they are dangerous if not used properly.

Undercost. All metal models must be undercosted before painting. This is essential, otherwise the paint won't stick to the model, and will appear thin and mottled. The most sensible way of undercosting models is to use a car type undercost, available in spray cans from any motorist shop, garage and some hobby shops. Most painters use a white undercost, which takes colour very well. For mass painting techniques, however, I profer to use a black undercost. Buy yourself a can of each.

Brushes are a must. Good brushes are a worthwhile investment. Most model shops sell decent brushes, as do art shops. You'll need a 1, a 0 and a 60. You can get away with fewer brushes, it depends on what you're comfortable with. As long as the brush has a good point it will suffice. Brushes do wear out - so be prepared to trim off stray bristles and buy a new brush every so often.

Water-based paints are used by almost all serious model painters these days. At this point I have to step in and plug our own water-based range of paint, Citadel Colour. We have gone to a lot of trouble to ensure that our point is ideally suited to our models and I can thoroughly recommend it. Having said that any water-based paint will do the job. They all intermix in any case.

Some modellers prefer enamels, oils and other exotic mediums. The adventages of these older methods are dubicus, even when applied to individual models. It is assumed that water-based points are to be used.

Pot - a pot (jam-jer, cup, beaker, etc.) Is needed for water so that you can thin paint, clean brushes, etc. Many people say that separate pots are needed for metallic points, for light colours and for dark colours. If you feel happy surrounded by jars of water then that's line. In any case, clean out your water when it gots dirty. This ensures that your paint stays clean, and lessons the chances of breeding deadly manguitoes in the living room.

Palette - something to doub paint onto. An old plate, saucer, tile or enything similar will do. Peper is O.K. so long as it isn't too porous.

Space - not the final frontier, but just somewhere to work; a tabletop is fine. Cover this with a good thick layer of newspaper because, believe me, everyone splits paint now and again, and getting the stuff off carpets, tablecloths and family pets isn't always easy.

Light - the more the better. Daylight is best, but a strong spotlamp or reading lamp will provide adequate illumination. Remember daylight and artificial light aren't the same at all, a model painted in one will look guite different in another.

PREPARING THE MODELS

Line up the regiment to be painted. Working through them one at a time, clean off any flash, mould lines or other unwanted bits of metal. These is nothing more annoying than finding a huge patch of metallic crud once you've started painting. When you're through the models are ready for undorcoating.

DEADERS SATING

For the technique described you'll need a black undercoat. Make sure that the models get a thorough covering. It is best to touch up thin or silvery patches with black paint just to make sure. When spraying remember paint will go everywhere – so best do it out of doors, and use a box or newspaper to cut down on overspray. Spray as many models at once as you can. Two light costs may be necessary.

BASING

If models are slottebased then attach the models to their bases now. Bostik, or similar, is as good as anything.

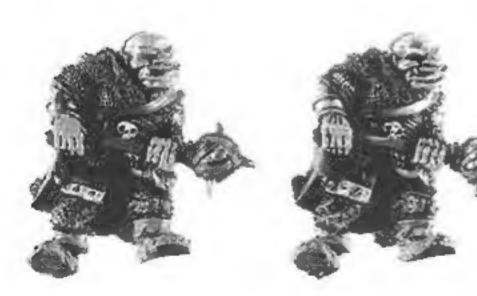
PAINTING

Once the undercost is dry you can start to paint. I leave undercost for at least a couple of hours. It is best to leave it overnight if possible. Before painting have a good look at the models and plan your colours. You probably have an idea of what you want the regiment to look like already.

The sesiest method of painting quickly and neetly is to paint several models at a time, 10 being a convenient number. Begin by painting the skin and work out: inner-clothing, outer-clothing, armour, belts, etc. So, start by mixing a batch of your skin colour. Carefully apply the paint onto the areas of exposed flesh, leaving a little of the black undercost showing at the edges and in deep creases in the flesh (such as between fingers). This line of black becomes your shading, and will help to definite the different parts of the mode) when seen from a distance. How much black you leave is up to you. The amount of black will create an overall style, or look, so it is worth experimenting a little at first. Similarly the density of your flosh paint will alter the feel of the overall model. Two coats applied one after the other may be required for a really solld appearance.



Once you have done the flesh on the 10 models, work through again painting the next colour, once more leaving a line of black to deliniate the colour area. You will notice that paint applied over black always looks fairly dull. You must compensate for this by using a brighter colour than you actually want, on an orange becomes brown, and yellow becomes a buff colour. To get a really bright colour you must either use two rosts of paint, or paint the area white before applying the actual colour. This is more true of some colours than others, especially red and yellow.



UNIFORMS AND NOT

If painting uniforms give all of the models the same colour clock, the same colour jerkin, etc. If you don't want a uniform, but are going for an asserted rag-tag effect, then very the bits you paint as you go through. This way the first warrior receives a brown clock, the next a brown jerkin, the next brown trousers, and so on. Remember, if you're painting a Regiment of Renown all of the models will be in the same basic position. It is best to paint such troops uniformly, so as not to detract from the strong, regular visual rhythm. If you don't want a uniform appearance in such a regiment, then it is best to use colours of a similar intensity throughout, especially browns, greys and other drab colours. In this way the colours will sit happily with each other, and won't make the regiment look like a discordant keleidoscope. Colour sense is something you will pick up - If in doubt have a look around at other player's models.

METALLICS

The pigment in all metaltic point is relatively crude - comprising a suspension of ground metal powder. For this reason it must be handled carefully, and you may find it unsiest to leave until lest. If handled too much it will tend to rub off. If placed onto or near wet paint it will seep, and the same is true if you attempt to paint over it. For many years I evolded the stuff altogether, prefering to use shades of grey and brown. Then I discovered Windsor and Newton poster paint metallics, which are simply the best paint of this kind and are thoroughly recommended. The Citedel metallics are protty good too and stand comparison. All these are water-based.

DETAIL

Once all of the colours are an your models you are finished. The regiment is ready for final basing and varnishing before being blooded in battle. If you have been careful the everall appearance is one of neatness and clarity - a few little touches may be necessary to correct the old mistake here and there, or to add in additional black studing on small festures.

If you have the time you might like to add a little detail to such details as eyes, claws, teeth and so on. Remember - your regiment has to look good from several feet distance, not from an inch or two. If you paint on too much detail you will break up the solid patches of colour, and detract from the overall oppearance. Knowing when and where to apply detail is something you'll pick up.

Eyes - look effective painted solidly black, with a tiny dot of white in each corner. Alternatively, leave plain black. For a really avil look paint a bright red or yellow dot right in the middle of the black. For a starey, manic, look, ideally suited to Norse Berserkers, Hobgoblins and med megicians, paint a small white dot in the centre of the black. These methods won't win you individual figure prizes at Games Day - but they will look good on the labletop.

Teeth. If the model has an open yelling mouth leave the inside black. Paint tongue, throat, etc red, orange, yellow or a similar colour, leaving plenty of black for shadow. Pick out the teeth with white, or off-white. Use a small brush, and try to leave very thin, but solid, lines of black between the teeth. Where this is difficult, wipe most of the point from your brush until it is 'dry', now run the tip over the teeth the pick out the detail. This tends to look a bit indistinct, but in sometimes the only way of detailing really tiny teeth.

Claws. Claws start off as basic black. They will look hest if you colour over only the most accessible portion, leaving a good deal of black at the root of the claw and underneath. White, yellow or grey are all good claw colours.

Stude. Stude, rivet heads and the like are a but fiddly to paint eround. The easiest thing to do is simply to paint right over them in the surrounding colour. For example, if you're painting a brown shield, paint the whole shield brown, including any stude. Once the base coat is dry, paint each rivet with a blob of black, including a small area about jumm wide round the rivet. Once the black is dry you can paint the rivet itself either silver, gunmetal or bronze. In this way each rivet is surrounded by a black shadow, and will really stand out. This method can be used to pick out any small detail, such as a wart on an Ogre's nose, or the draw-strings on a pouch.

Textures. So far we've only considered solid colours - a brown cloak, red trausers, etc. But you can add detail and interest by painting a tasten, cheques, parti-coloured clothing (like a jester's motley), stripes, hoops, etc. Remember, dusions of this kind create a definate texture which must not go against the underlying shape of the model. A very fine pattern will tend to break up the form of the model, and is very difficult to paint, especially over folds and A bold pattern painted onto a large urea, repeated throughout a regiment can look very effective. When painting a texture think about how the colours appear next to each other, and consider pointing in a darker edge to broaden the contrast. For example, if a garment is red and white striped, first point the whole garment white, then apply the stripes in red. Now mix a darker shade of the red and thin it down with water. Take your finest brush and very carefulty paint a fine line on the edge of the red where it mosts the white. If you have a spare, clean, moist brush you can quickly remove stray dark red if it gets ento the white. The affect is to highen the contrast, reproducing the affect that life-size areas of contrasting colour would give.



SHADING

This technique does not require shading, the hard shading provided by the undercost is sufficient. When painting individual models for display, shading is obsertial, but on the tabletop it can make the models look deab by reducing the visual impact of the colours. However, If carefully and selectively applied, studing can help to improve the appearance of a regiment.

Line shading, stroke shading or, whatever you want to call it, is the method I prefer for shading regiments. If a model has a complement deman in its clothing then this will tend to look add if not shaded. Mix a darker shade of the base colour, almost black for dark colours, and gray at brownish for light colours. Now, almply, paint the crosse with a solid line - a single stroke of the brush will suffice. The effect is to give a bard shadow. Although this may look add close up, once on the table it will appear for more effective their any amount of tancy, finely-gradeted shading.

Wash. To make a wash role up a dark shade of the colour to be shaded and thin it down with a little water. Paint it on to the area to be shaded, and immediately wipe off the bulk of it (tissue, ray, finger, etc). The paint will be left in the crack and creases, producing instant shading. You must be careful when using this mothed as too much shading will break up the colour areas. The most useful application of this technique is to paint faces and flesh. Faces are naturally crappy, to need shading if they are to look right.

HIGHLIGHTS

As with shading, highlights are not absolutely essential, but if done carefully can be diffective.

Line Highlights. This method is used to emphasize a prominant crease in clothing, or a rused line that would naturally eaten the light. Mix a lighter shado of your base colour. That awally means whiter, although you can lighten greens, browns and reds with yellow. Paint a patch of this colour onto the reised area, giving you a solid line. It is important not to overdo this, nor in overcompliasing the contrast. The result most look credible from a distance of several feet. This method can be used to highlight flesh tones on faces, by painting a pale strips across the forestead, on the tip of the chin and down the bridge of the nose.

Ory-brushing. This method is more time consuming and not so useful for mass painting. Make up a light shade of your base colour. Wipe most of the point from the brush leaving it 'dry'. Now trush over the area to be highlighted, small amounts of paint will catch in the raised areas producing a highlight effect. This method tends to wash out the colours slightly, which is stright if that's the effect you want. Dry-brushing looks good on 'scruffy' troops, especially Goblins and their kind.

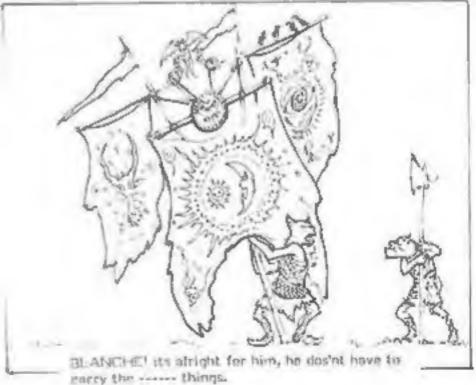
BASING THE COMPLETED MODELS

The models are now painted and it only remains to complete the boses before applying varnish. Make sum all of the models are firmly attached to their slottsbases, and reque any that appear webbly. Before covering the base with scenic flack it is best to paint a black area around the model's feet. This is left clear, and makes the Figure stand out off the ground, instead of looking as if he's buried in it. Now paint the rest of the base green - the edges of the slottsbase can be painted green to match your tabletop, or black to make them stand out. Our own models are often left with black edges, as we take photos for our games and magazines they must appear clear. If your troops aren't slottsbased then you will have to make card bases and give the models to them.

Once paint is dry, blob small emounts of glue to the top of the base and apply scenic flock. Flock can be liought from railway hebby stores. The leaves will do if you paint them green once dry, and dry brush over with vollow to create depth. Remember to leave a little block around the model's feet.

VARNISHING.

Varnish is needed to protect your finished models, especially if they are to see a lot of hord fighting, travelling and handling. Paint will invertabley chip, west, or flake off if you don't varnish. Varnish comes in spray care just like undercost (try not to confuse the two!). It can be bought from almost any model shop or art shop and comes in two kinds mutt and gloss. Which you use is a matter of Easter. Matt varnish looks more natural, but gloss varnish is far tougher, and many people find the plossy appearance more attractive. Matt varnish also seems to be more absorbent, and will attract dirt and grease, whereas gloss varnish can be closned or dusted more easily. If you want a matt finish it is best to varnish with gloss first (for teasphness) and then again lightly with matt. Most of our own collections are glossy (having spont hours on painting and converting we try to protect our models as hest we can't However, glossy models are difficult to photograph because of the way bright light reflects from them, showing up as white patches. For this reason most of the models you'll see in our magazines are matt vermished. Often they receive a cost of matt varnish just for the photo, and are re-glossed alterwords.



STANDARDS

The total point of any regiment is its standard - and you will find it worth spending time on this. The easiest way to learn how to peint a standard is to copy one. The work of master standard pointers, such as David Andrews and John Blanche are well worth copying. John has even painted a special set of Warhammer standards for this Compendium, and you can cut these out and use them for your own regiments if you like. Alternatively copy them out, or alter them slightly to produce a new and original design.



NEW TWININGS MONSTERS

NEW DEMON

MIGHTY A-ANGOR THE GIGANTIC BALROG - SLAYER OF GODS

Most foul and deadly of all his kind is the Balrog Aanger, Slayer of Gods, Greet Demon of the Deepest Pits of Hell. Before him even Balrogs and Demons quali in terror, equaling pitifully like squashed infants. His body is black beneath a cake of running scres and blood-crusted fur. His skin sweats sickly scented blood, his feaming jaws spit rotting gore, and dark blood pours constantly from his ears, nostrils and eyes. Every inch of his body is alimy and alippers with vileness. The stench of decay and putrescent fiesh that he exudes is alone sufficient to tear apart the mind of a mortal. This is the least of Aanger's powers, for he is also a potent wizard, with dark and unfathomable secrets; magics far beyond the scope of living creatures.

.M	WS	BS	S	T	30	1	A	L.d	Int	CI.	Wp
6	10	10	9	8	20	10	10	10	10	10	10

Special Rules. Aangor can fly as a lander. As a Greater Demon he causes four and torror in all living creatures. He is immune to psychological effects, unless caused by gods. He is immune to normal weapons. As a Balrog he is immune to all fire attacks and fire based magic. He attacks in combat with 6 claws, 3 stomps and a tall-lash.

Asinger can breathe fire in the same way as a Oragon, causing 206 strength 10 hits at a range of 12". He cannot breathe fire in combat.

Asngor is a mighty wizard as well as a creature of brute force and unfathomable energies. He is the equivalent to a level 4 wizard with a Magic Constution Level of 100 and the following spells.

Level I Fire Ball

Level 2 Aura of Protection

Lightning Bolt

Smash

Level 3 Arrow Invulnerability

Cause Stupidity

Dispel Aura

Level & Blast

Stend Still

In addition Aangor has a special spell of his own Burst Flesh.

Spell Level Energy

15

Description

This spell may be used against an individual or unit of living creatures within 12" If used against a unit it will effect up to D6 individuals. Targets have their usual magical saving throws. If they fail these then their living tissues will swell, brains expanding to divide skulls, bowels heaving and crawling from splitting stomachs, internal organs exploding into a mass of tangled, writhing gore. This causes the instant death of its victims - and surviving members of the unit must take an immediate rout test.



NEW ELEMENTALS

These new Elemental types are further manifestations of natural forces, akin to the basic elements of earth, air, fire and water. They have an affinity with one of the 4 elements, and will not attackl, and cannot harm, other Elementals of that type. All the general rules that apply to Elementals hold true for these new ones (see page 47 of the Warhammer Battle Bestiary).

M	WS	95	S	T	M	1	A	i.d	Int	CI	WP
10	10	10	19	10	10	10	10	10	10	10	10

Basic Points Value 1133

LIFE ELEMENTAL

Life Elementals are allied to the Elementals of the Earth. Unlike other Earth Elementals, however, they are tall and graceful, as a young tree or a beautiful woman. They are creatures of the growing earth, the motivating force that gives life to plants and plant spirits. As such they are revered especially by the Elves who, more than any other race, are preoccupied with living things, useful plants, stimulating herbs and other vegetable derived substances. Rules are the same as for Earth Elementals, except that Life Elementals of size 5 or greater can cast a Hedge of Thoms spell rather than the usual Asseult of Stone.





DEATH ELEMENTAL

The Death Elemental is also all ad to the Elementals of the Earth, but represents the negative side of the force - that which reclaims all, aving things into the busom of the earth, enabling continual rebirth from the soil. The balance between life and death is obviously a descate one, for each feeds the otherin a continuous and harmonious cycle. Rules are the same as for other Earth Liementals, except that a Death Elemental cannot use an Assault of Stone spall. Instead, any Elemental of strength 3 or more may use a unique power called the Squeaza of Death. The Elementals mply points at any individual living model causing an automatic D6 wounds, Irrespective of toughness and without recourse to saving throws of any kind. Range equals the Elemental's size in inches (size 3 = 5°, size 10 = 10°, etc.). This power can be used in combat as well, so normal attacks.

PLAGUE ELEMENTAL

This is a Elemental of the air. Its arrival can easily be fortaid by a four strench on the breeze, as of cotting floch or garbage. Rules apply as for other Air Elementals. Plaque Elementals can cast a Wind Binst spoil, like other Air Elementals, but note that this is a rank, disqueting wind. This causes the equivalent of I strength 3 bit on each living target affected by the binst. Elves, because they are naturally fast, dious if not obsessive about personal hygens, suffer strength 4 bits instead. Victi as turn black, their tengues swall hereaftey, skin birsters and great, yellow boils burst out all over their dying bodies.

NEW MONSTERS

DRAGON TURTLE

The Dragon Turtle is an aquatic reptile which spends very little of its time on shore. The only occasion these creatures leave the sea is to lay their eggs, which they do slong sandy beaches, burying them before disappearing back into the ocean. At such times they are dangarous and aggressive, and willing attack other creatures that disturb them.

Physique. Dragon Turtles look like turtles, with the head of a Dragon, and a hard, spiky shall. They are over 10' long, and may be much larger. The very largest of these creatures will attack boats of aw immers.

World Distribution. World-wide in the oceans and coestal regions.

Alignment, frieutral.

Special Rules. The Oragon Turtle causes fear in all living creatures under 10' tall. Its shell gives it a basic saving roll of a 5 or 6 on a D6. The creature has I bite and I stomp attack.

Basic Profile

М	νs	3\$	5	т	W	1	Α	Ļd	Int	CI	/Alb
6	3	0	4	4	3	3	2	7	3	7	7

Basic Points Value 36.

CULCHAN

The Culchen is a hugfe, flightless, carniverous bird that lives on the pampas grasslands of Eustria. It is prized by Pygmies and Stanffor its multi-culcured plumes and for its flesh, considered a delicacy by Pygmies and Stann atike. The creatures are extremely fierce, but can be used as riding besits if hand resred. Consequently eggs or latchlings are very valuable.

Physique. These unusual birds have strong legs and necks, whilst their head is similar to that of a parrot. Their beaks are exceptionally strong, and can easily crack a man's skull. Plumage is usually brown, but males in good condition grow a completely new set of colourful red and blue plumage, as well as long tails and crests. They reach 8 - 9' in height.

World Distribution. The grasslands of Southern Lustria.

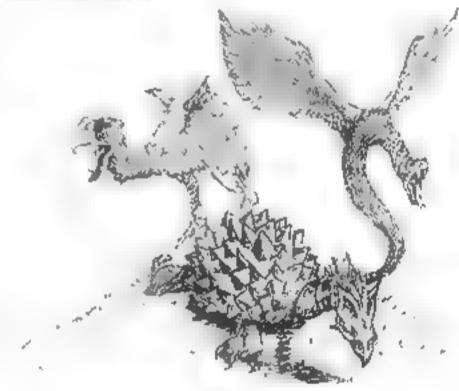
Alignment, Neutral.

Special Rules. I bite from the beak and I stomp from the legs. Subject to stupidity.

Basic Profile.

	_	_	_	_	_	_	_	_	_	_	
M	WS	85	\$	T	₩		A	L.d	Int	C1	WP
6	3	0	4	4	2	2	2	2	à	6	6

Basic Points Value 18.



COATL

The Coatl, or flying serpent, is a strange Lustrian creature then figures strongly in the legends of the Slann. The Stern associate the creatures with their God Quetzacoatl, treating it as a secred animal. Coatl are intelligent creatures and may even be magical-they speak their own rather sibilant tongue.

Physique. Adults our reach 20' in length. They resemble large makes, with a head similar to that of a Dragon and arge, feathered wings. Sometimes their whole body can be covered in feathers. The Coatl can shed and regrow plumage in any colour it chooses, leaving a cast of its old skin rather like that of an ordinary snake. These are prized by the Slann, and used by them to make ceremonial closks and banners.

World Distribution. Tropical rain Torests of Lustria.

Alagnment, Good,

Special Rules. Bite attacks. Coet) are venomous. Fly as swoopers. Cause fear in living creatures under 10' tall. Coeti can be wizards (5% chance of any one individual being a wizard). Work out profiles as points as normal for wizards.

Basic Profile

М	WS	BS	s	Ŧ	W	1	A	Ld	Int	CI	Mb
2	6	a	4	5	3	6	3	8	9	a	8

CITADEL MINIATURES PUBLICATIONS



Within the WARHAMMER Fantasy Battle Rules, you will find all the information needed to enable you to re-create fantasise had as on the tab stop. Players take command of powerful armies, oursing wizards and mighty beroos in a world where magic works and to ghtmare creatures of legend are deadly tool.

To play WARHAMMER battles, you will need the rulebooks in this set, a selection of models, and dice. This box also contains a small selection of full regions card models to enable you to hight out the introductory scenario. Ofce and three-dimensional models are not referen.



This village peck contains a selection of card models ideal for use in any role-playing adventure game or tabletop battle. A special descriptive booklet - The Riding - Introduces three villages created using the models from this box, together with suggested inhabitants and campaign ideas.

Village Pack Two will be available from January '86



If he we - Ore chieffy not the North - plans a swift exhipated of devastation upon his enemies of old, if yes down and he of the eclasial state of Ramal's on the first of the - but is if if each the late? Find out with Ore's Drift, a specially designed WARHAMMER security pack featuring four separate hattles with enoplete battle maps and dispositions, cardboard armes, a full set of the many sheet in, compating the area for that are yet in linguished a major size yet one parts of due to compating Ameliana, which is a proposition one parts.

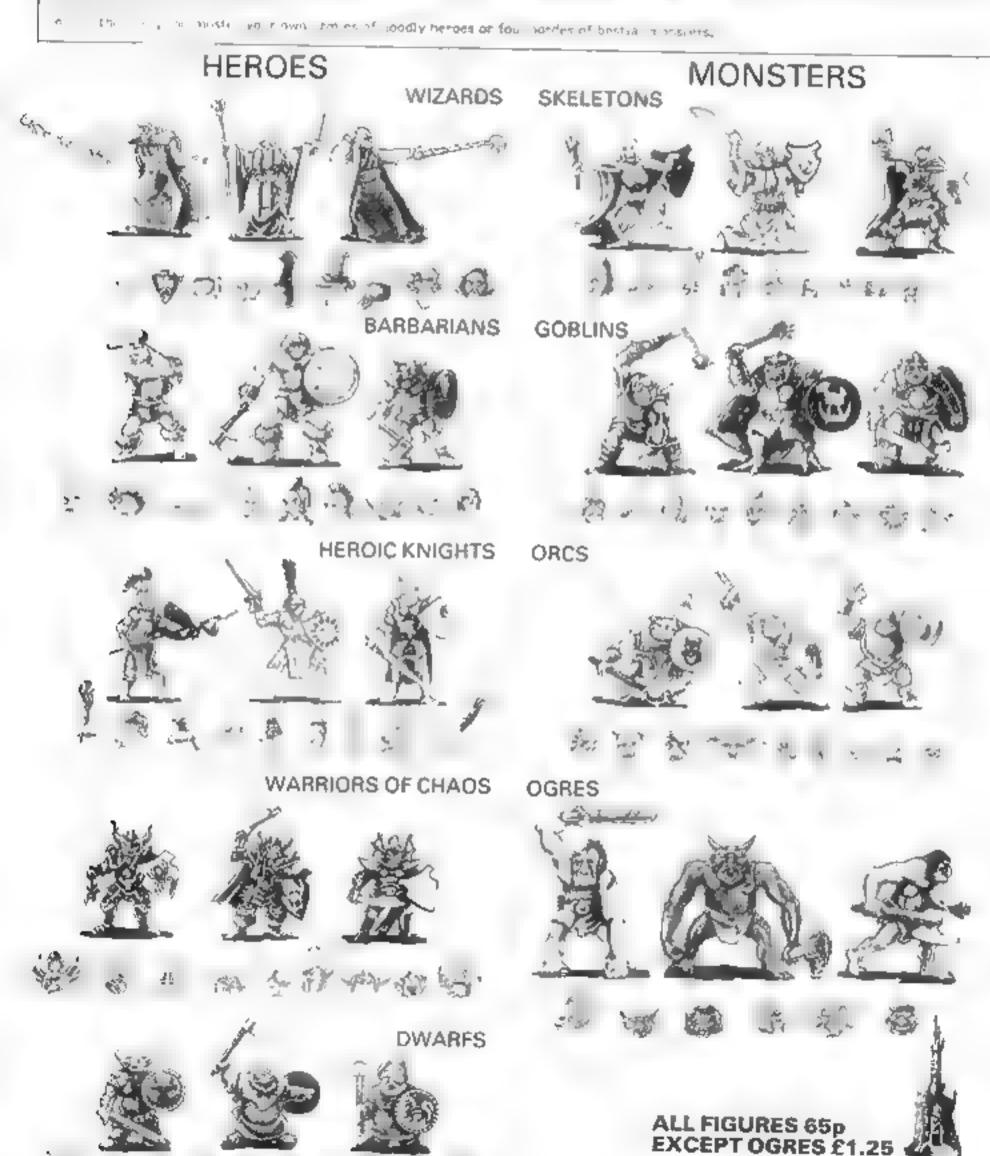


The Citadel Journal is the first of our quarterly magazine featuring One Step Beyond - expert tips in painting and converting from John Blanche, Regiments of Renown - up to date descriptions and full Warhammer stalls, Archaic Abodes - cut out and assemble eard buildings ideal scenery for Warhammer battles, Plus who's who at Citadel, Compendium Selection, Readers Art Gaussy and much more!

The Second Citadel Journal features The Dolgan Raiders - a diameter scenario with card models and counters, Pigpen 14 km/not/s Gode to Painting - first paint work in acrylics, Regiments of Renown - more up to date descript one with full Warhammer stats. Plus The Known World, Grants, Titans and Grant Demons on a budget plus the usual articles.

The Trand Catadea Journal will be available from Spring 86

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FILHT NO FANTASY 61982 Steve Jackson and Jan L. vinostone.

Photo Page



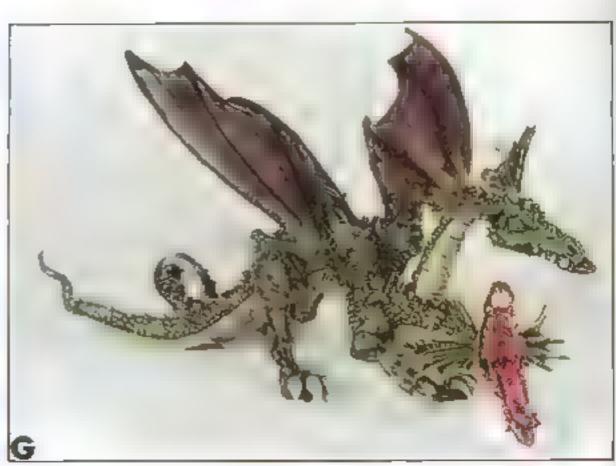
































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Most Citadel models now come with a separate styrene Slotta-base for gaming and display. Each base has either a pre-cut groove to take the model, or a series of weakened grooves underneath. Use a screwdriver to push out weakened grooves where required (do not use the model too itself or it will break). Apply glue to the tob on your model and fix to the slotta-base as shown. Slotta-bases provide a stable base for your models and are ideal for displaying your models at their best. Each model comes with an appropriately sized and shaped base, additional slotta-bases can be purchased separately should you wish, for a mere 2p for hexagonal, 20mm & 25mm bases, 3p for horse/monster oblong bases and 6p for 40mm bases, and 5p for flying bases.



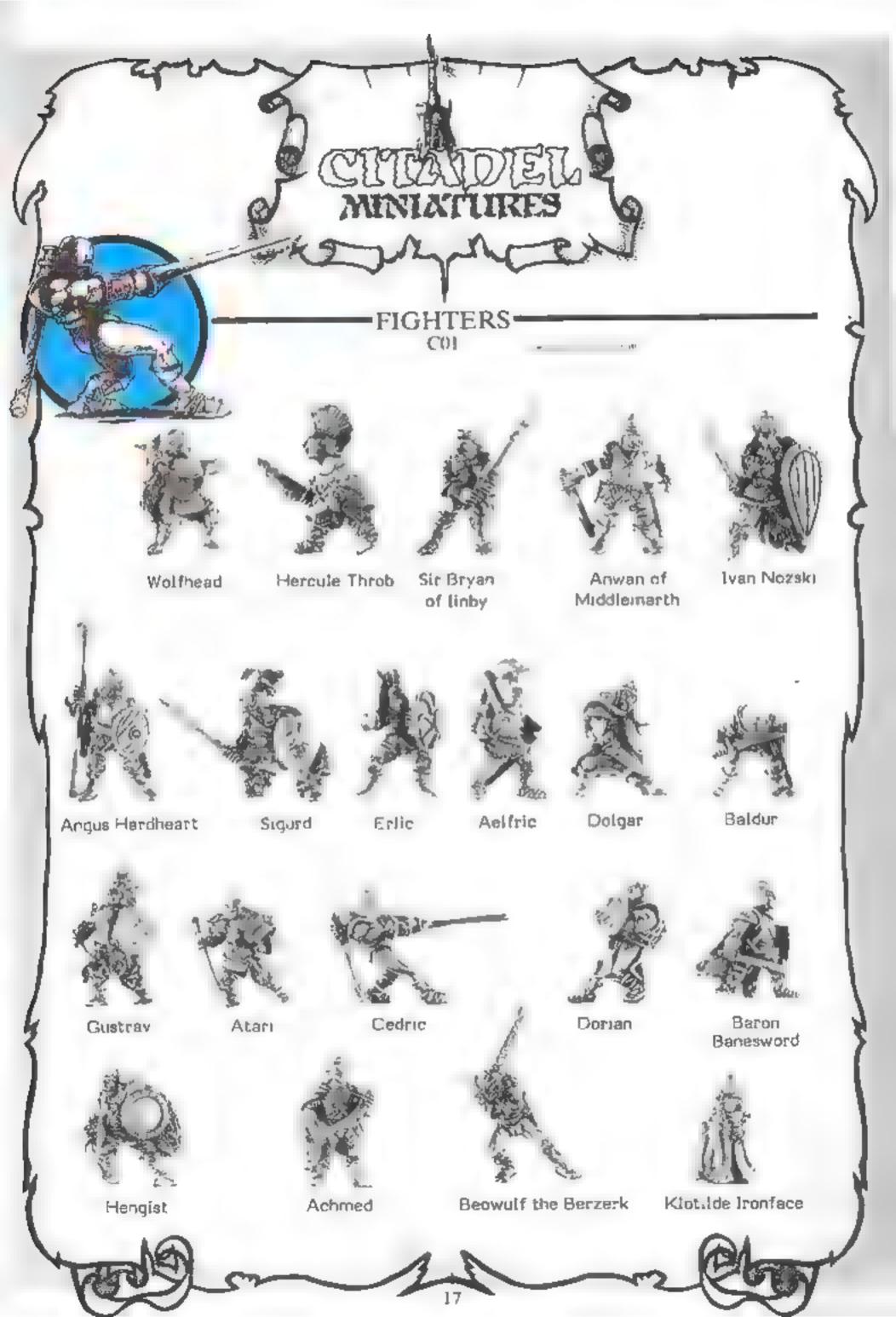
Models indicated come complete with a separate, movided, hard-styrens shield; allowing, for the first time ever, realistic shield thicknesses and enhanced three-dimensional effect. Each metal model is cast with a separate shield stud. Attach the shiels to the stud using super-give or similar adhesive. The study are curningly movided so that they can be painted to represent a metal shield boss. By 1986 we will be making special shield design transfers available to fit these clever little devils. You can purchase extra shields for 1p each.



Requires Assembly—this symbol indicates that the model or models are cast in two or more parts. Such models will need to be assembled by you. A degree of modelling compentence is necessary to construct any multi-part kit, and we do not recommend them for inexperienced or very young modellers.





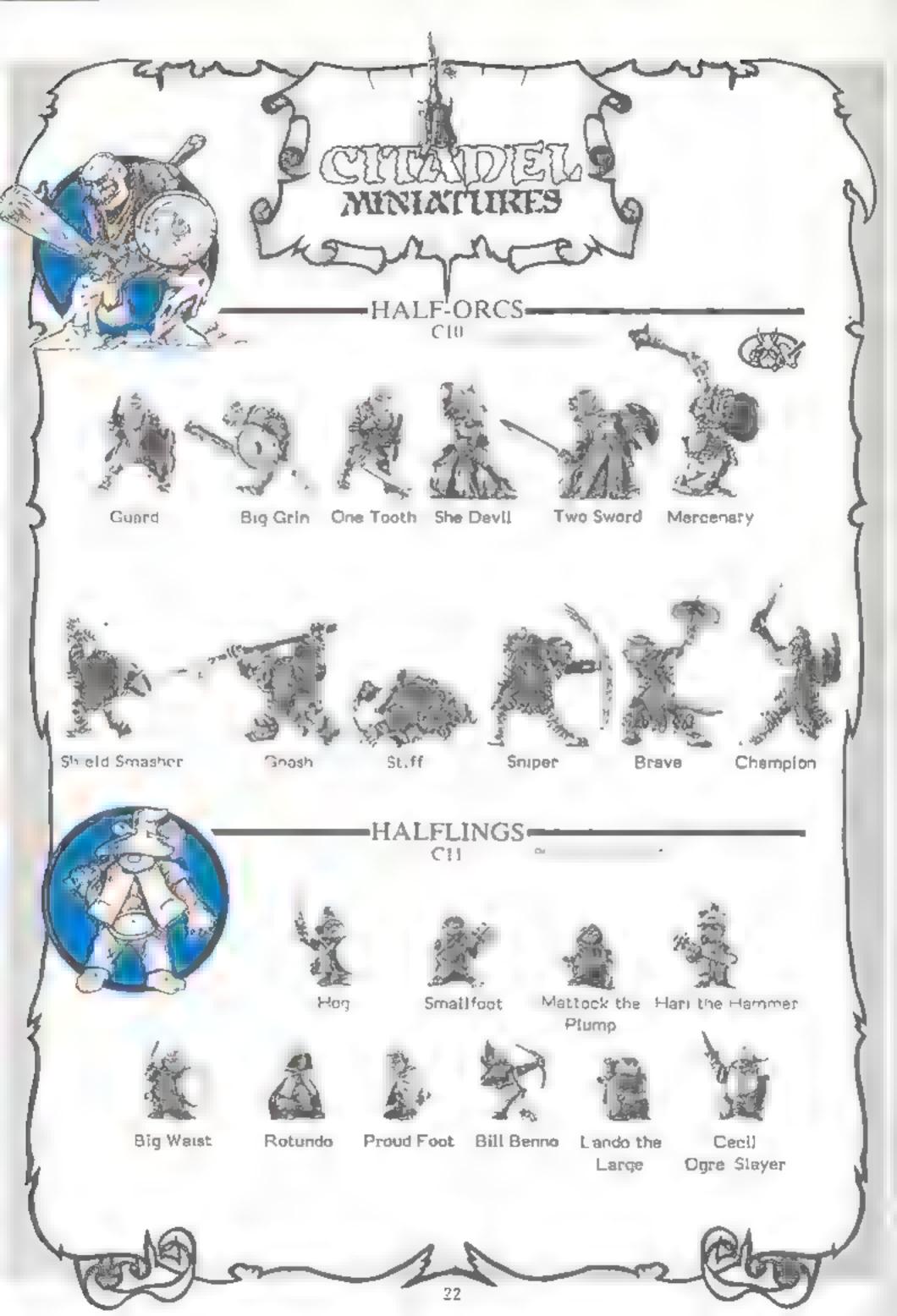




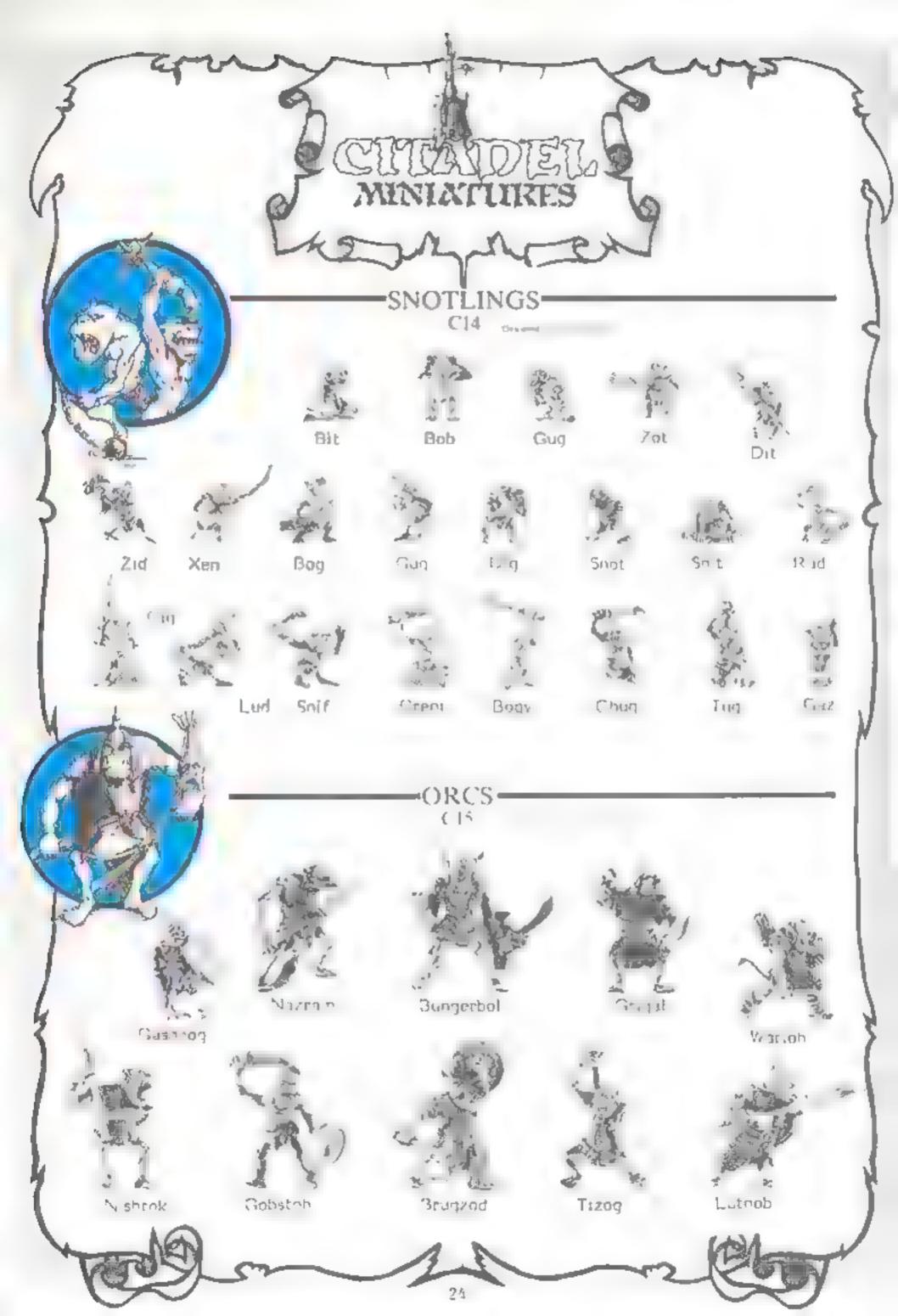




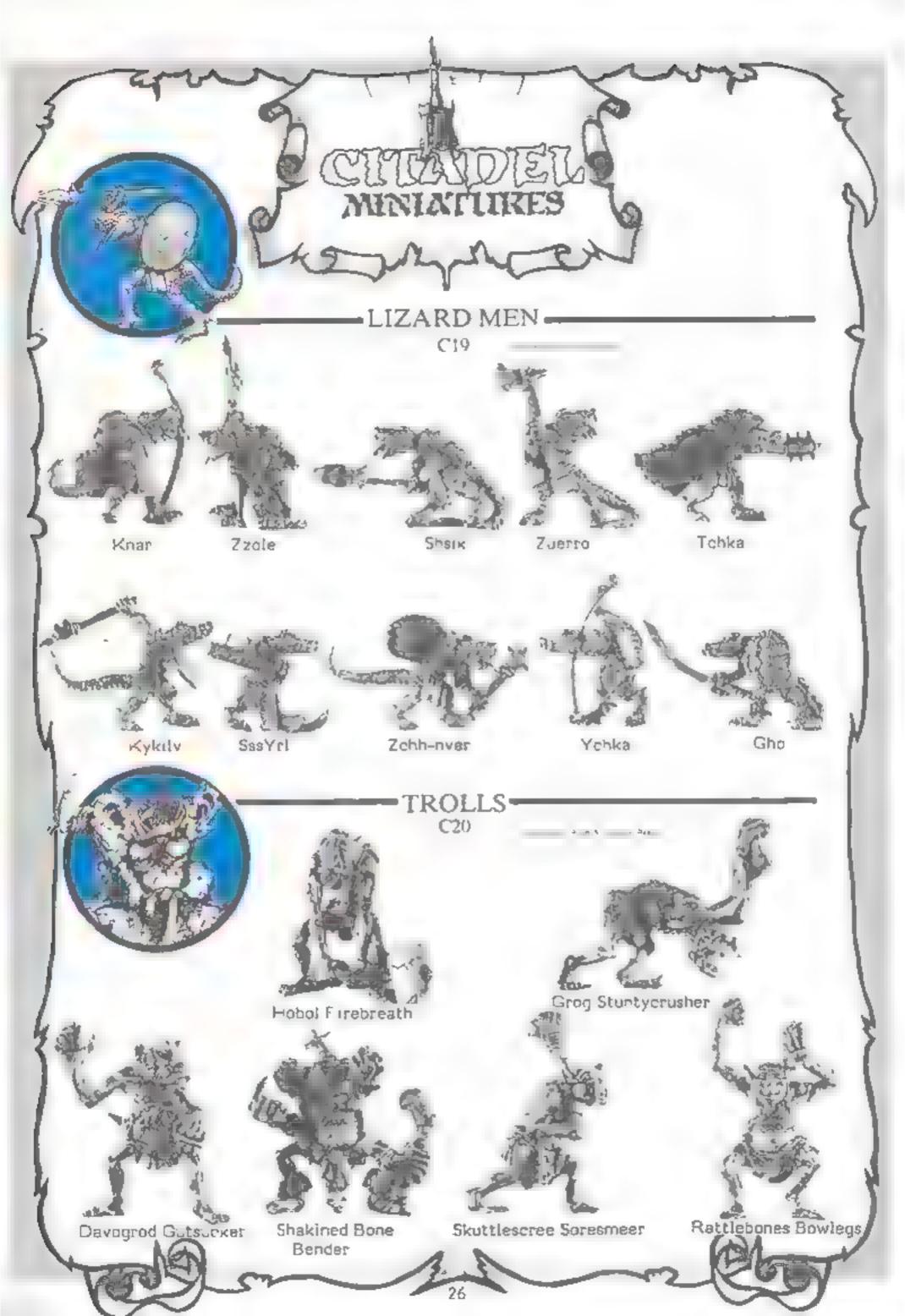


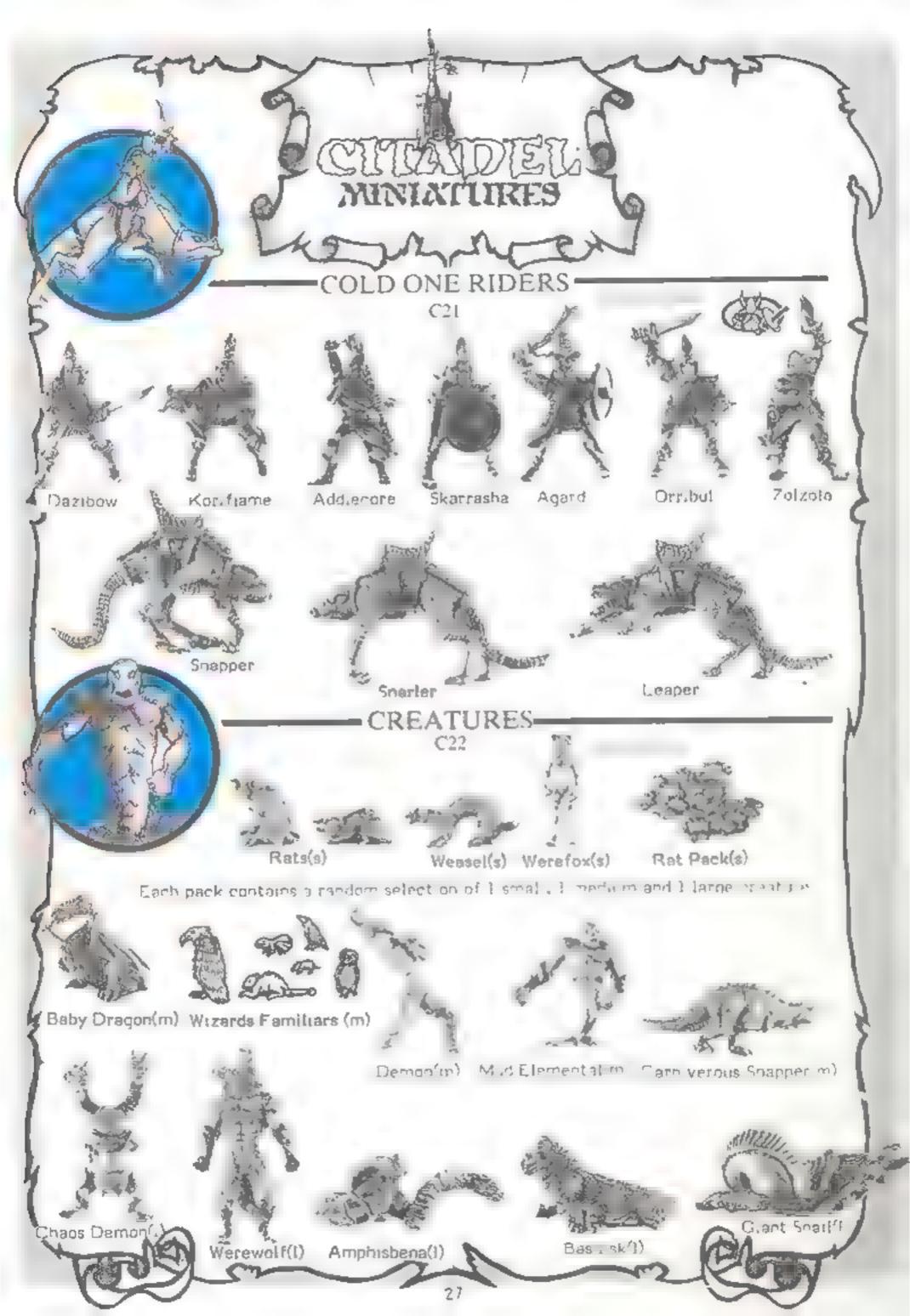


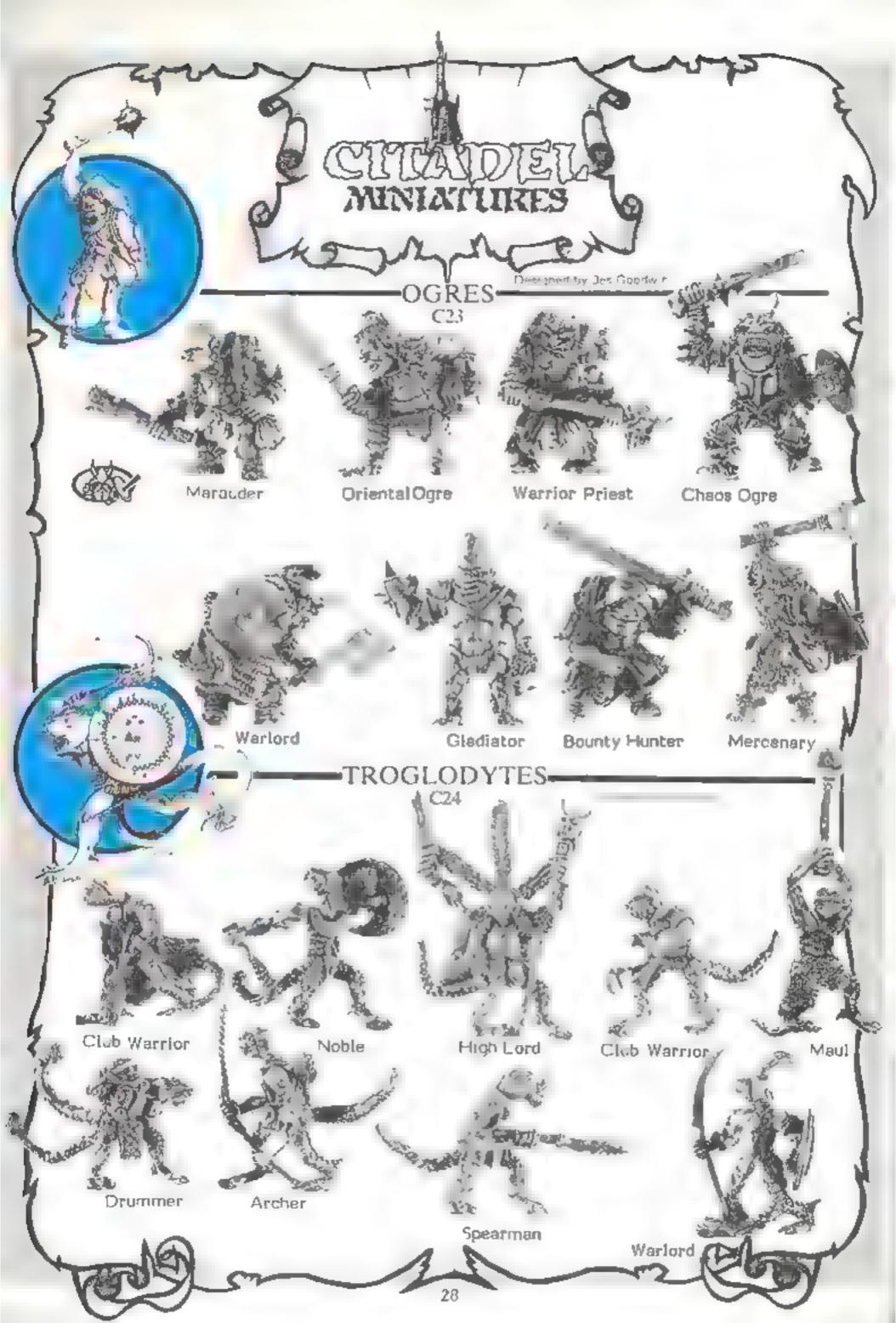




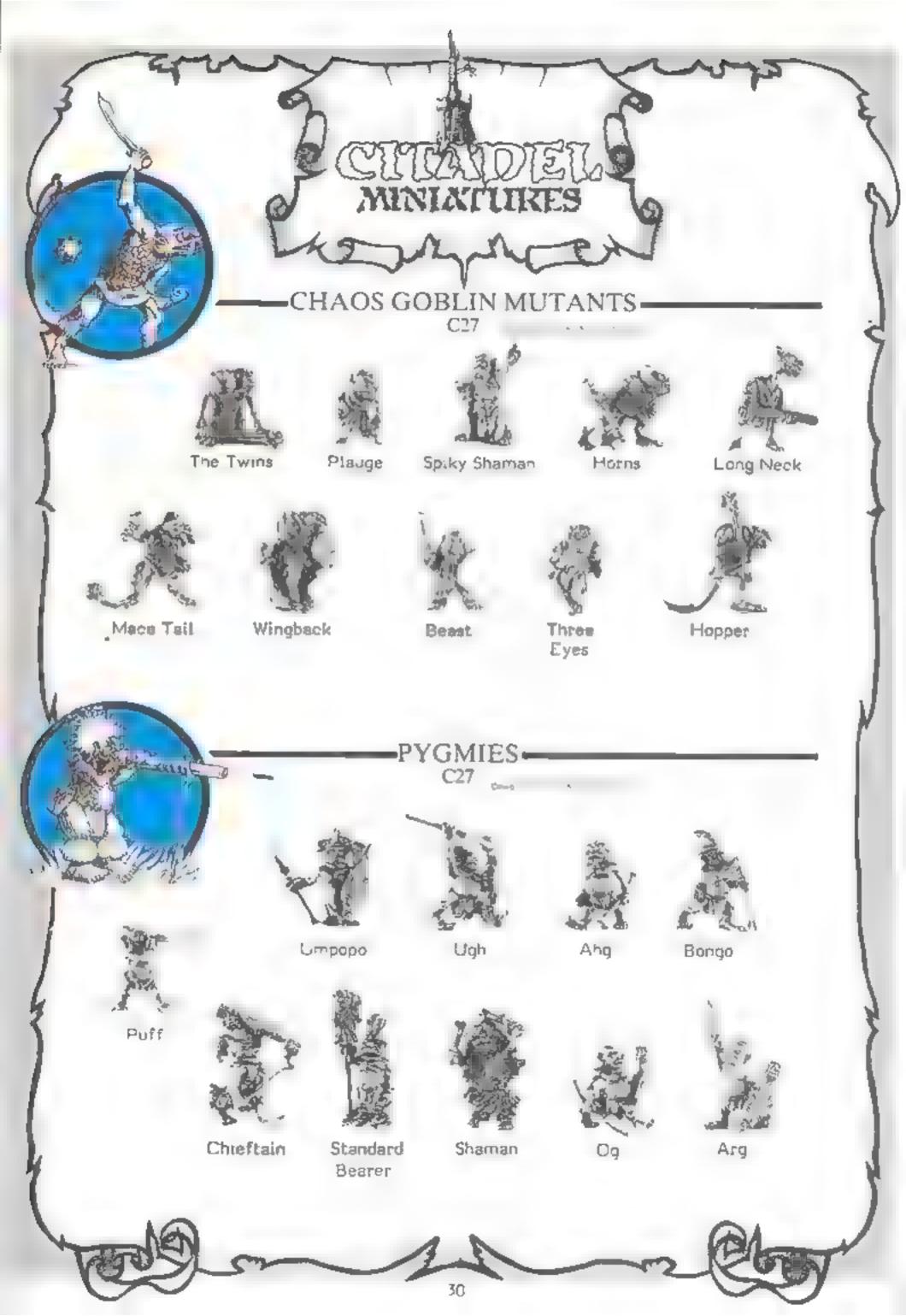


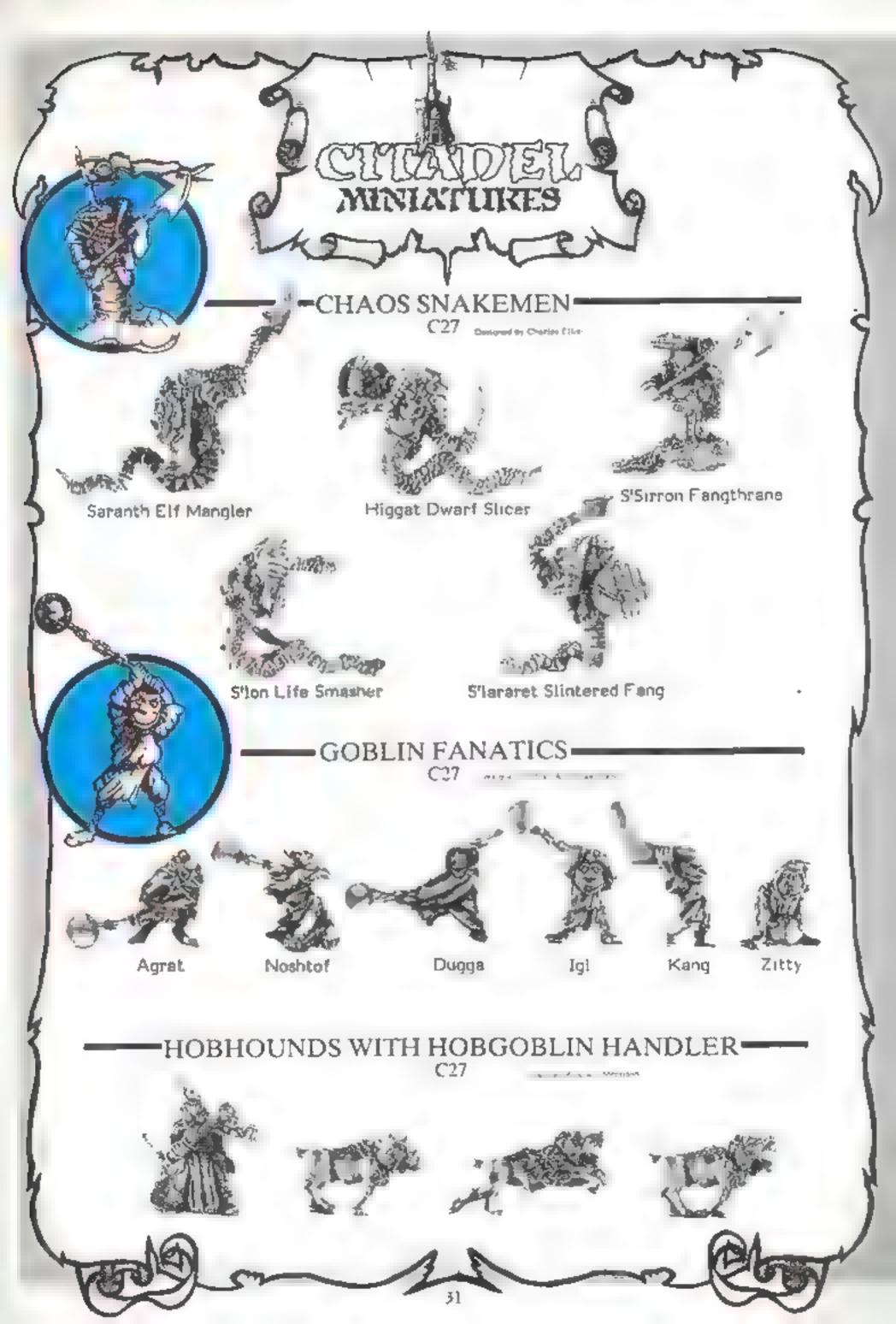




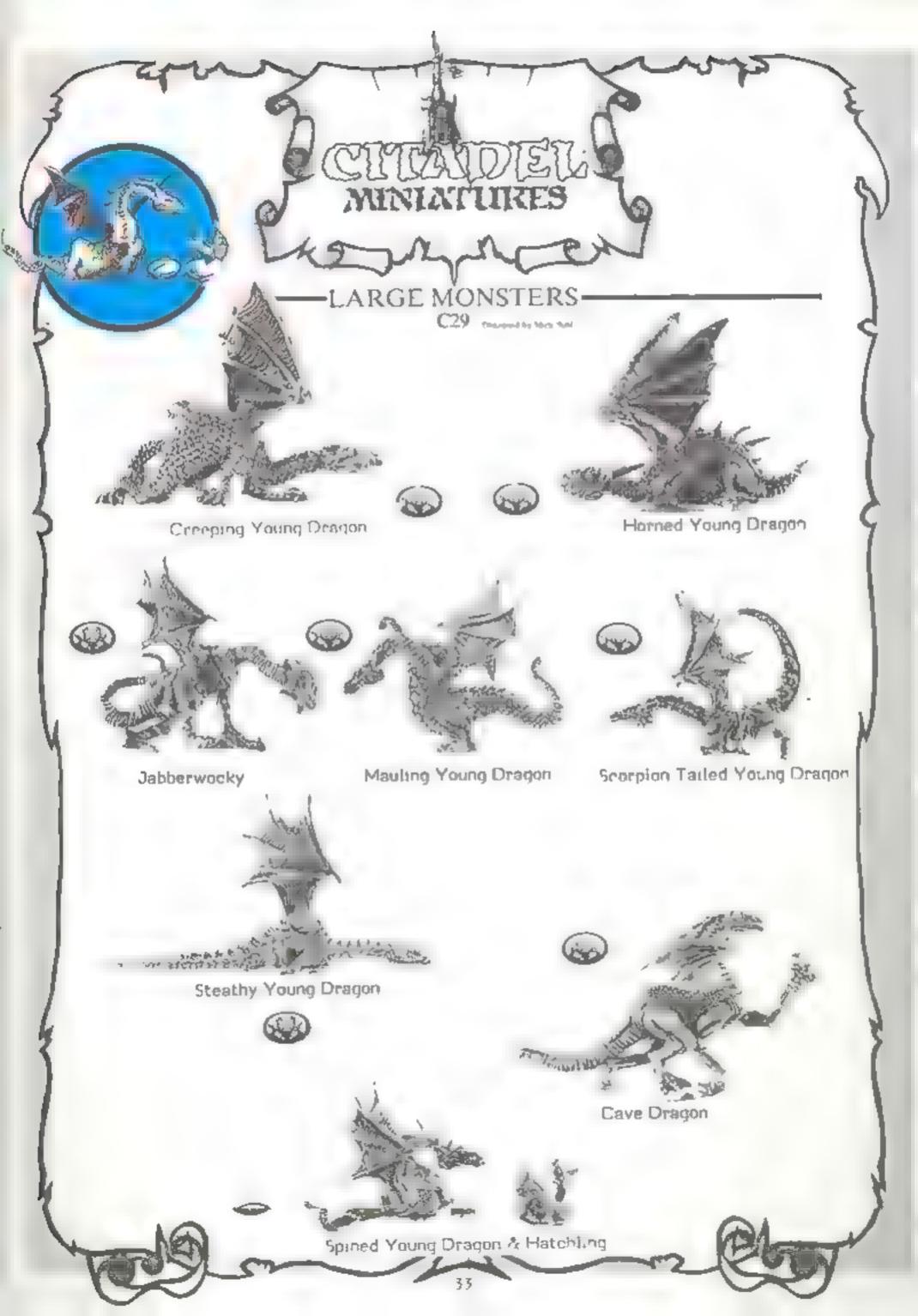






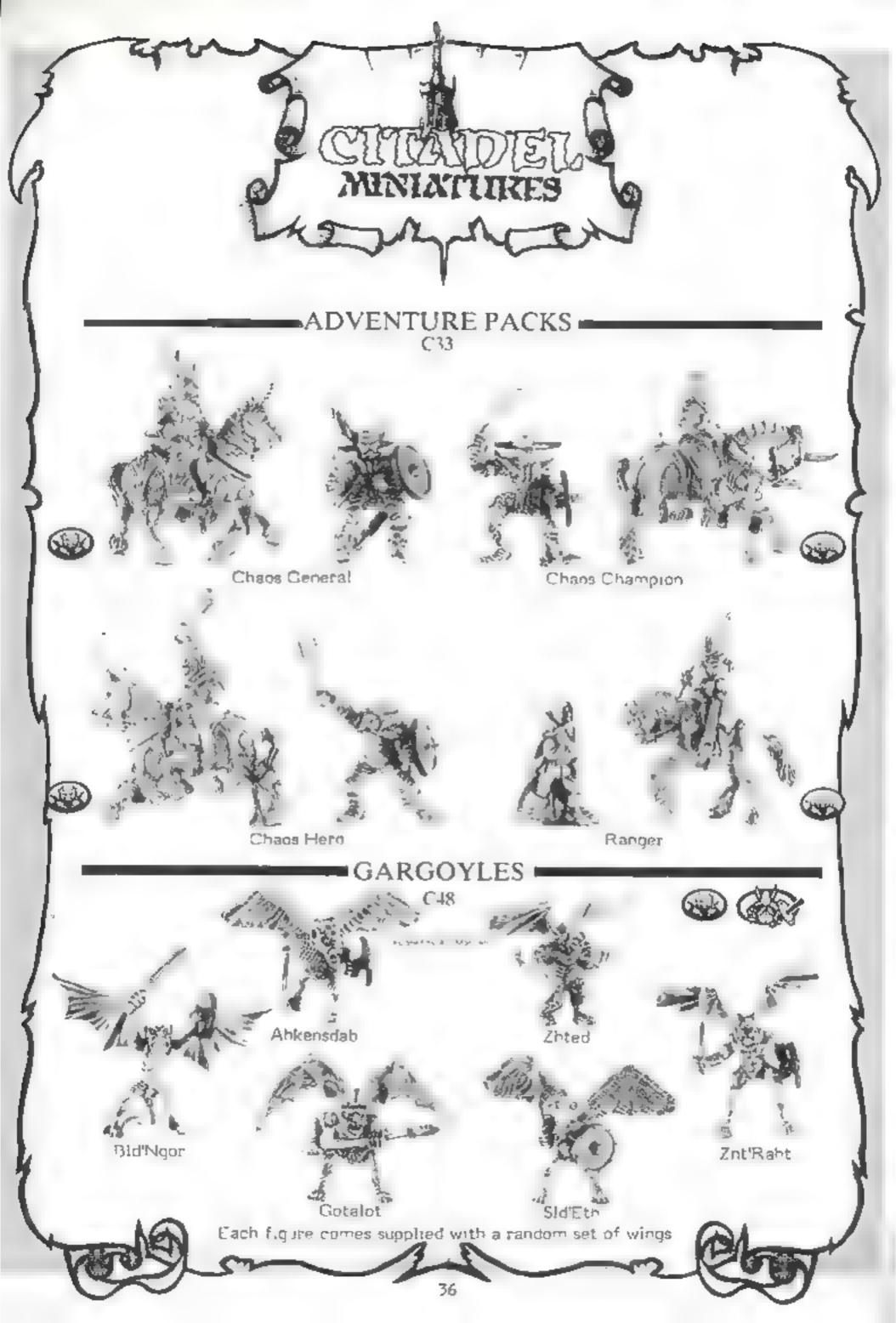


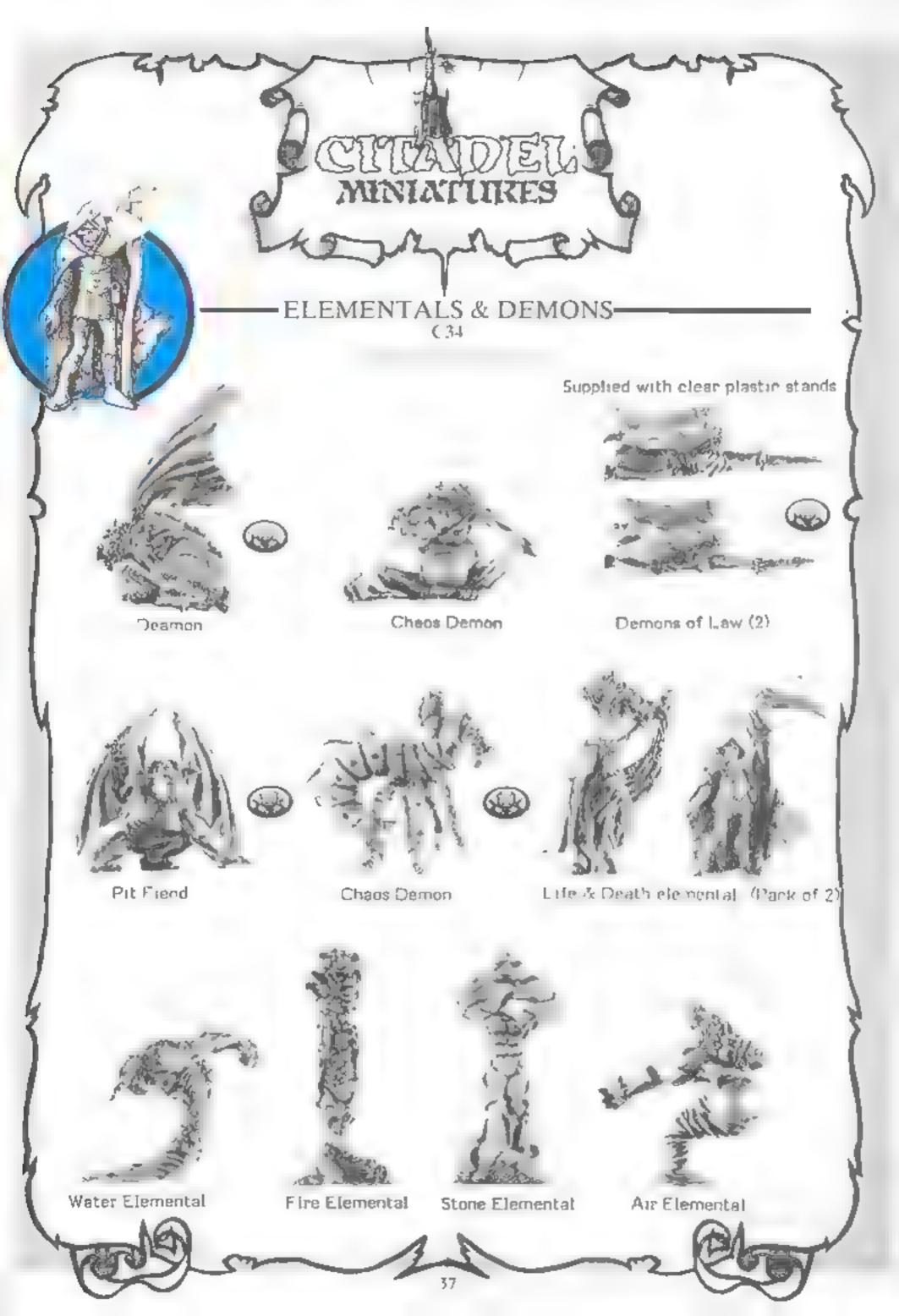




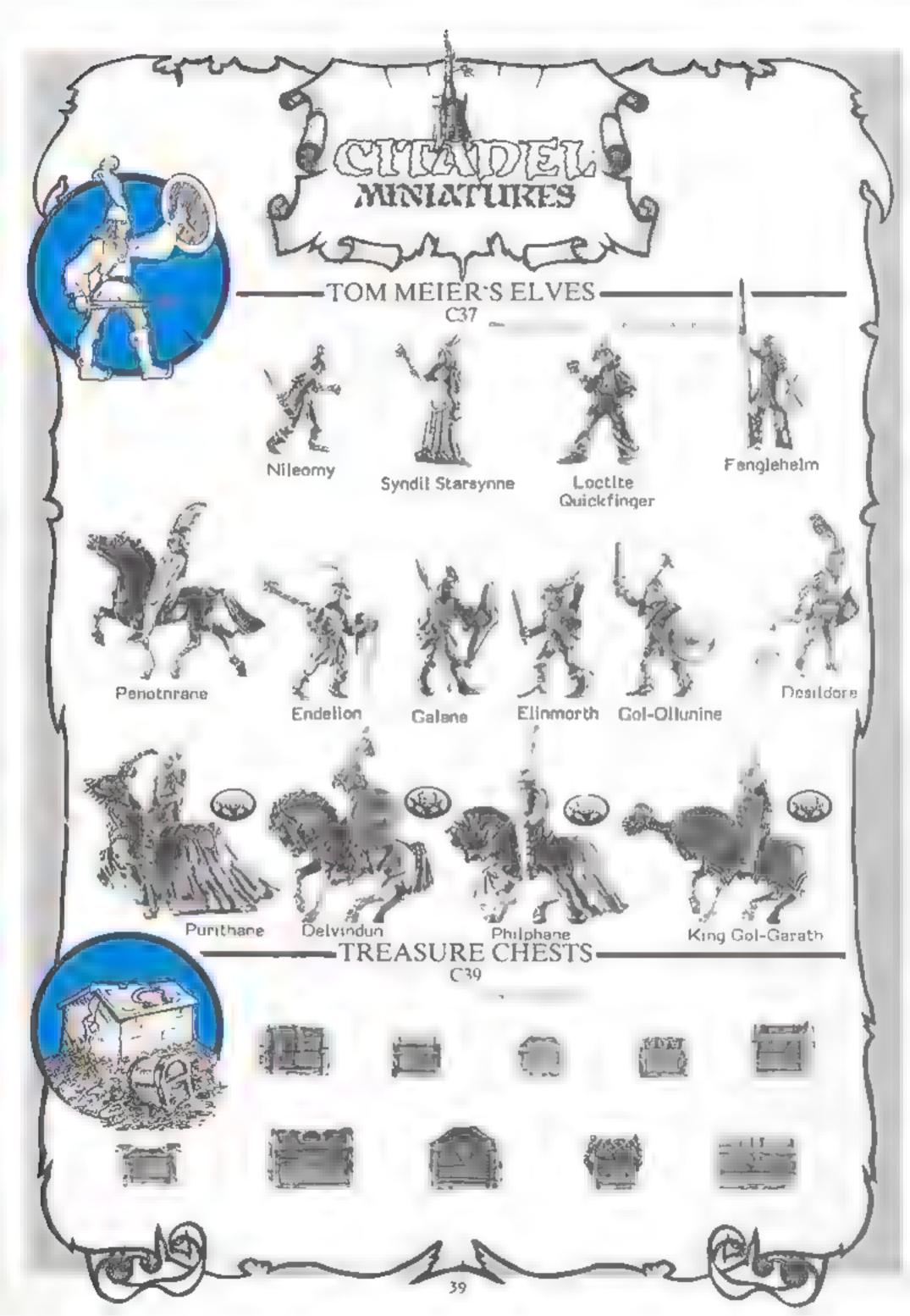


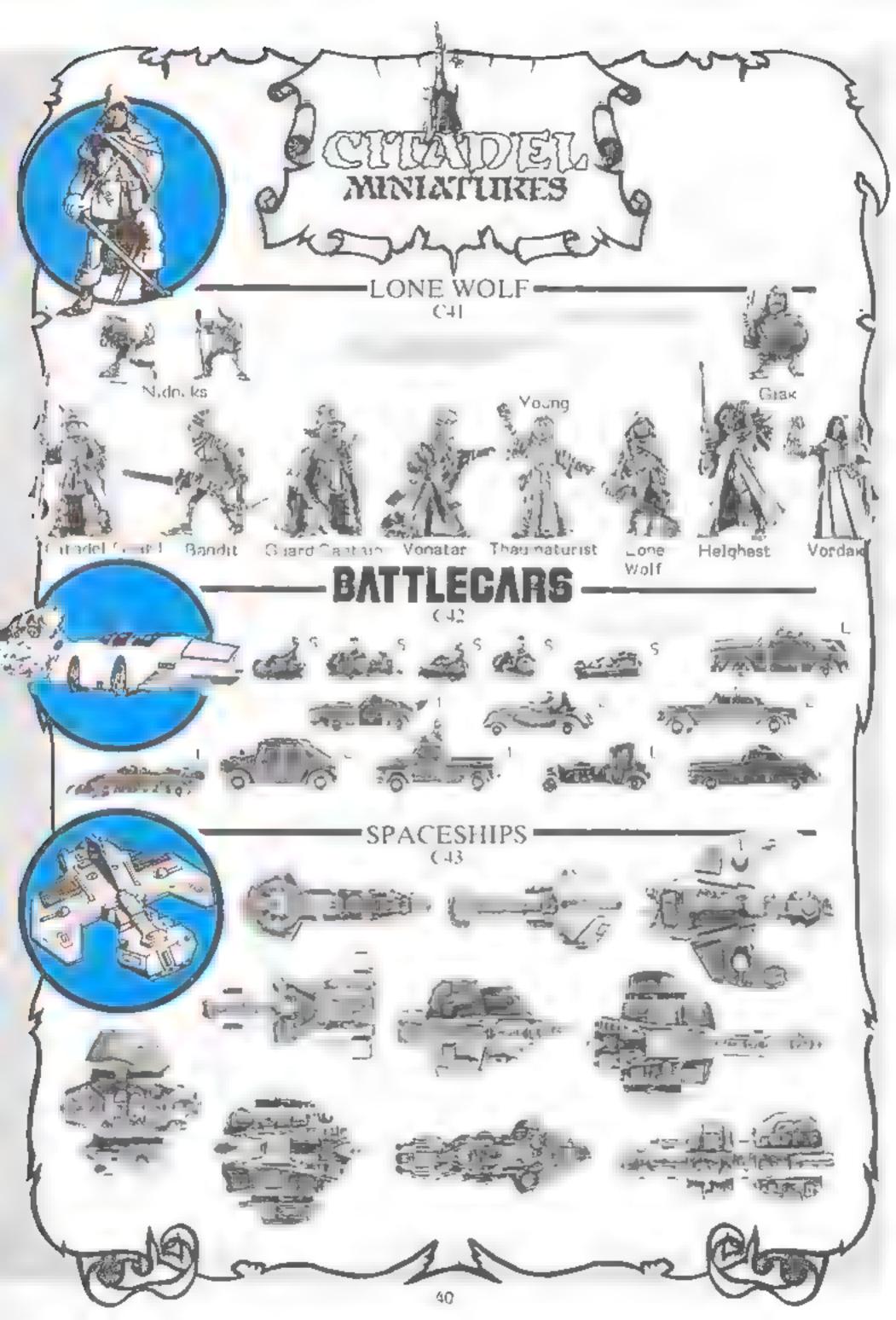


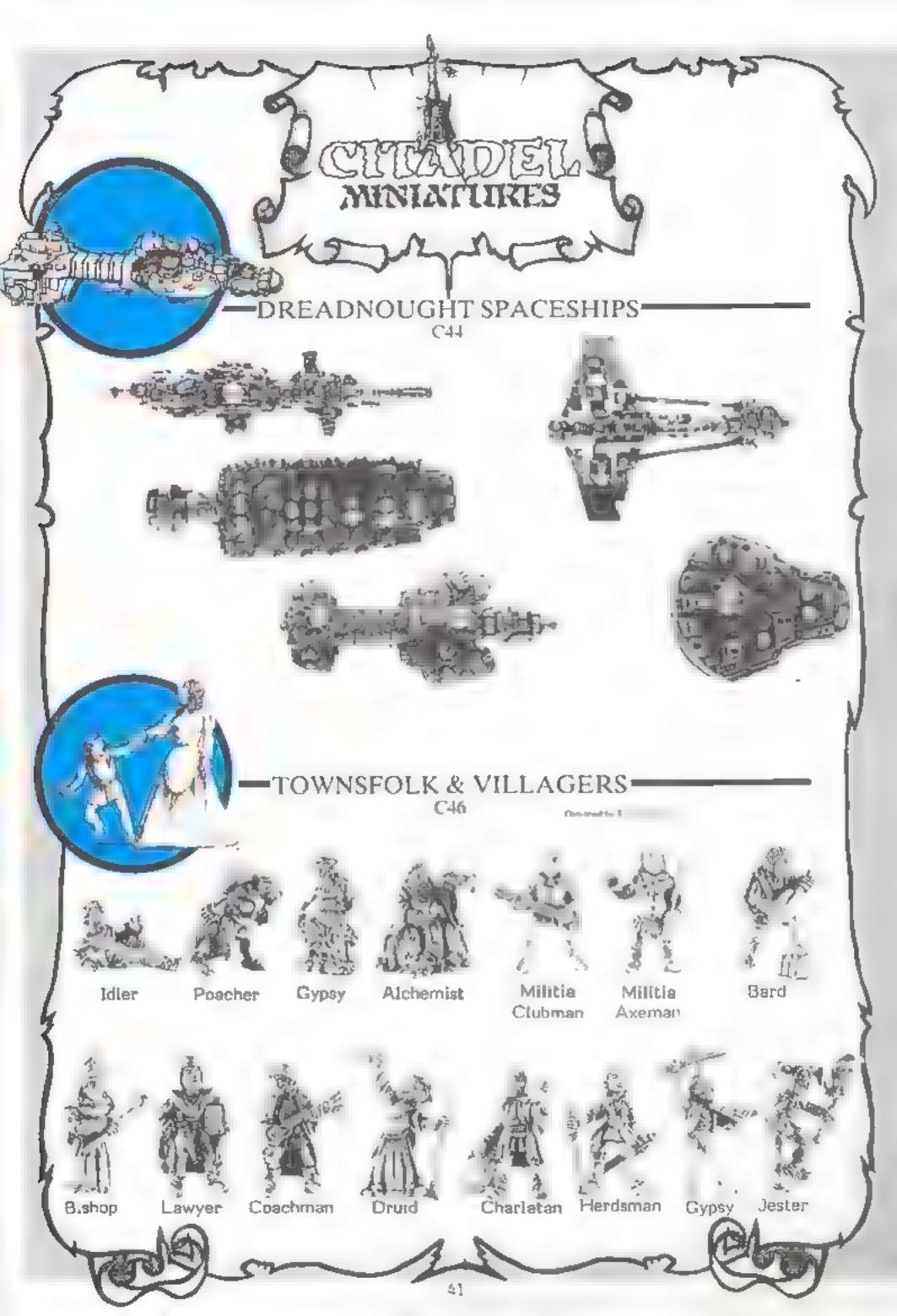










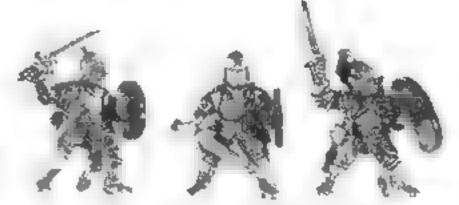


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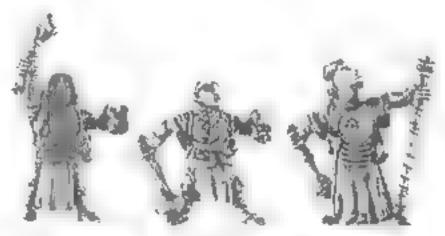
Miniatures



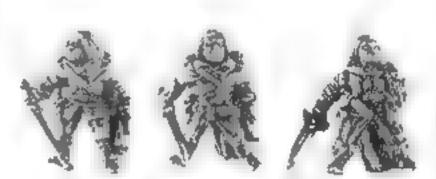
ADD I MAGIC USER player character pack



ADD 2 FIGHTER WITH LONGSWORD player character pack



ADD 3 CLERIC WITH MACE player character pack



ADD 4 THIEF WITH SWORD player character pack



ADD 5 ILLUSIONIST player character pack



ADD 6 PALADIN WITH LONGSWORD player character peck



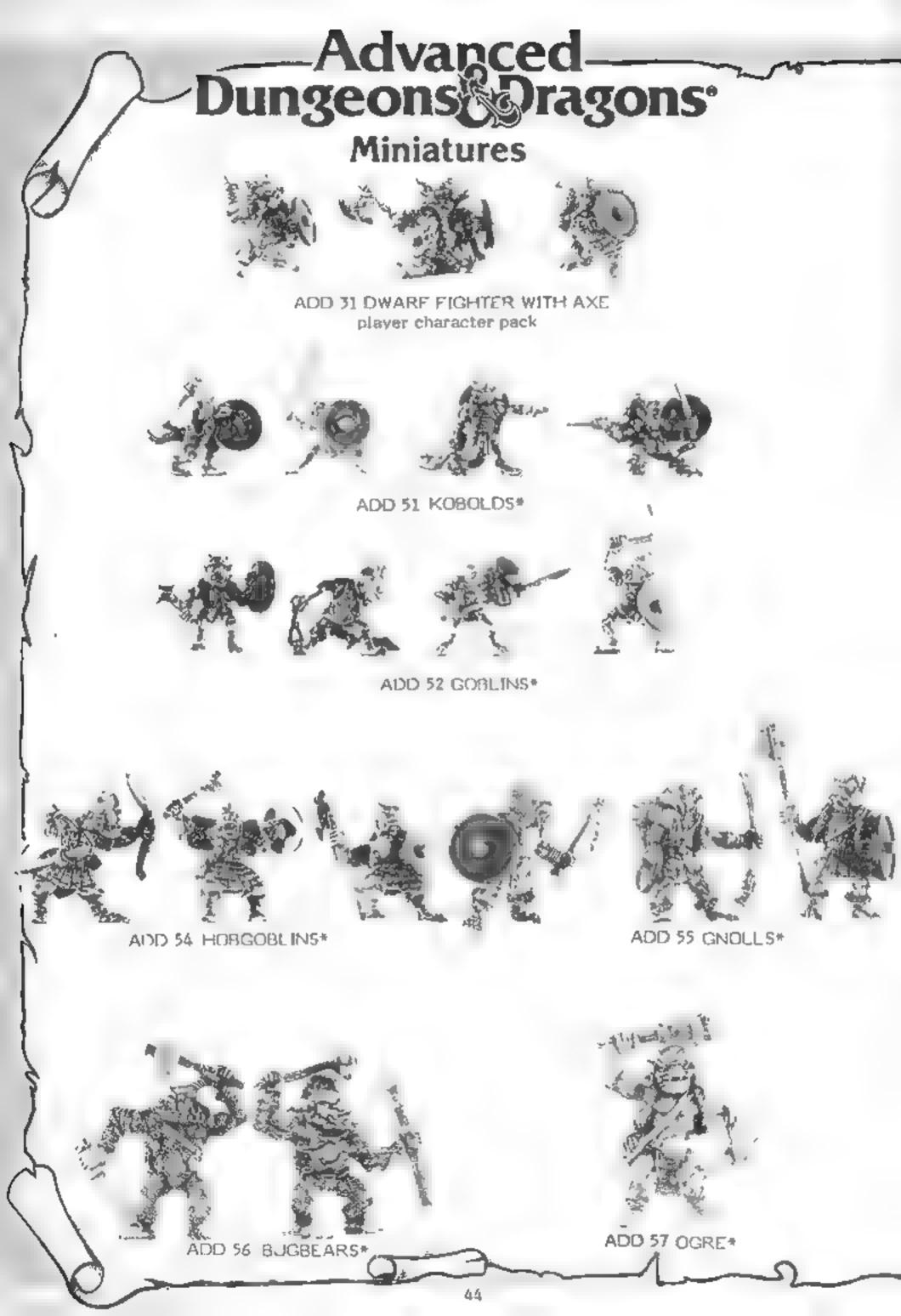
ADD 7 RANGER WITH SWORD & BOW player character pack



ADD 8 ASSASSIN WITH DAGGER AND SWORD player character pack

A new concept in role-play models? Each Player Character Pack comprises three versions of the same character, representing the adventurer as a starter character, as an experienced adventurer and, finally, as a fully developed high-level character.





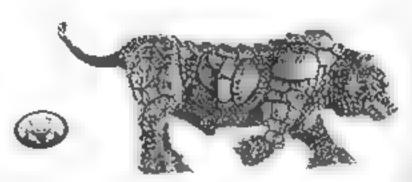




Miniatures



ADD 72 CARRION CRAWLER



ADD 75 GORGON



ADD 76 STIRGES supplied with clear plastic stands



ADD 77 UMBER HULK *





ADD BY BLINK DOGS



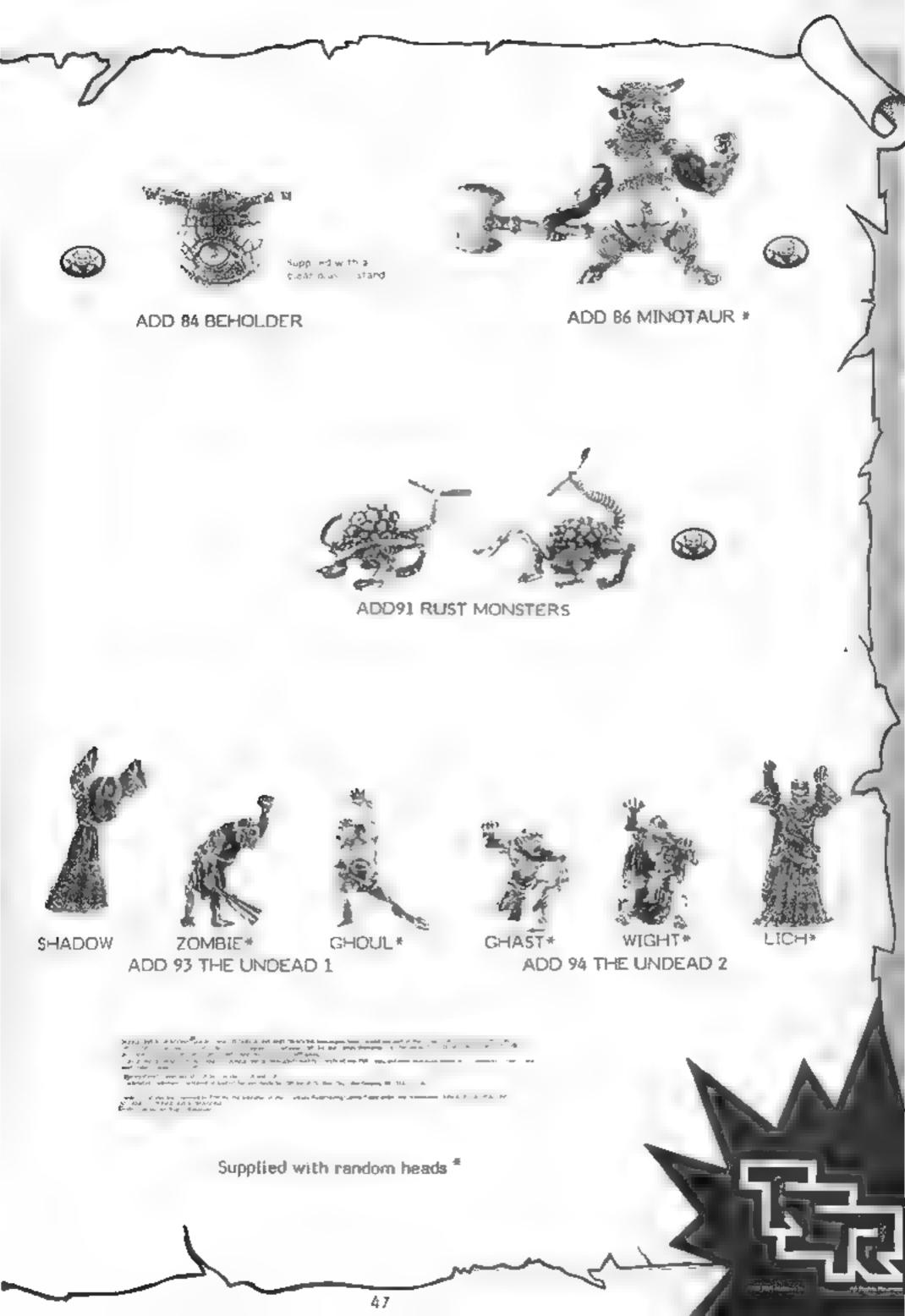


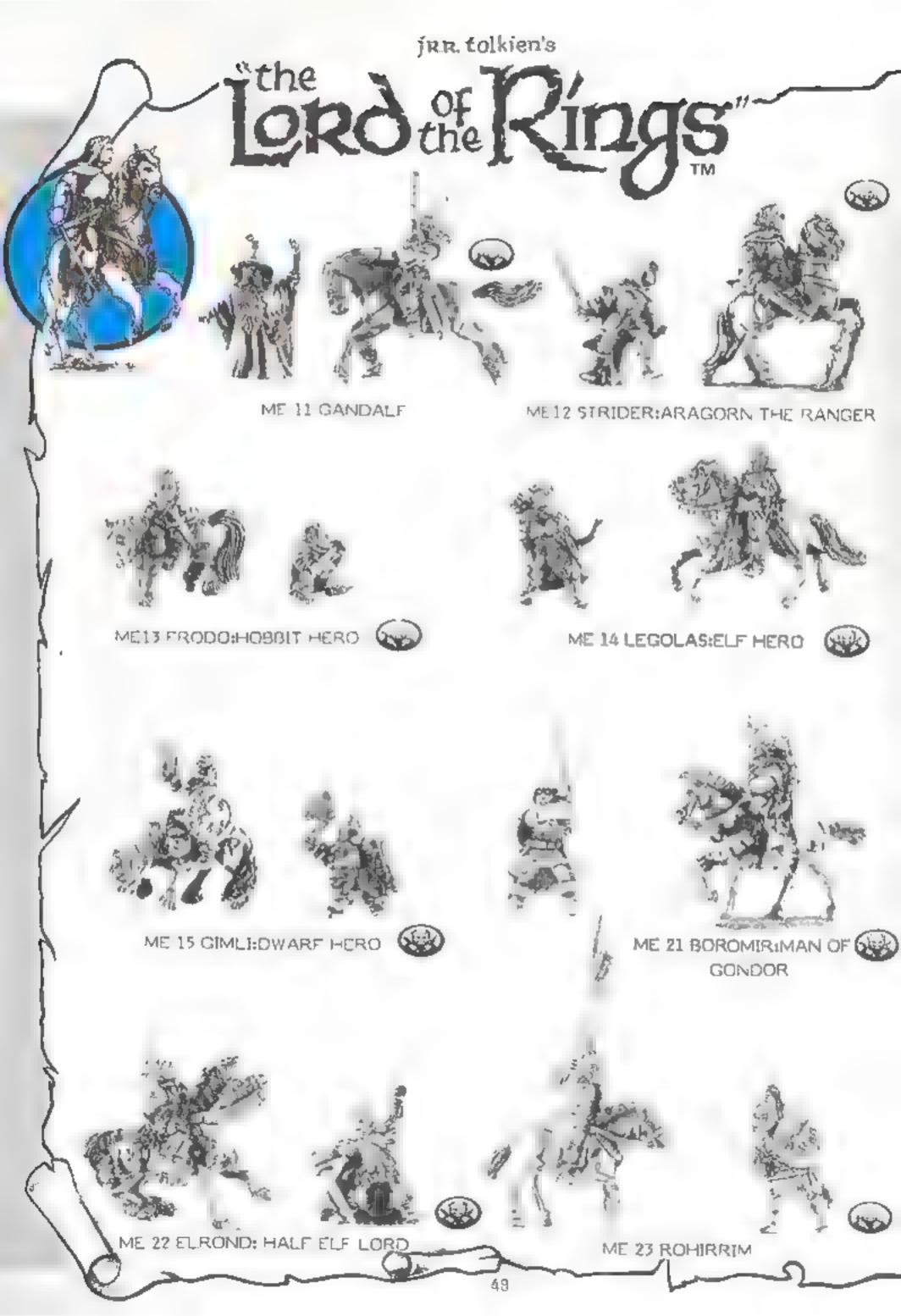




ADD 83 CENTAUR & SATYR *



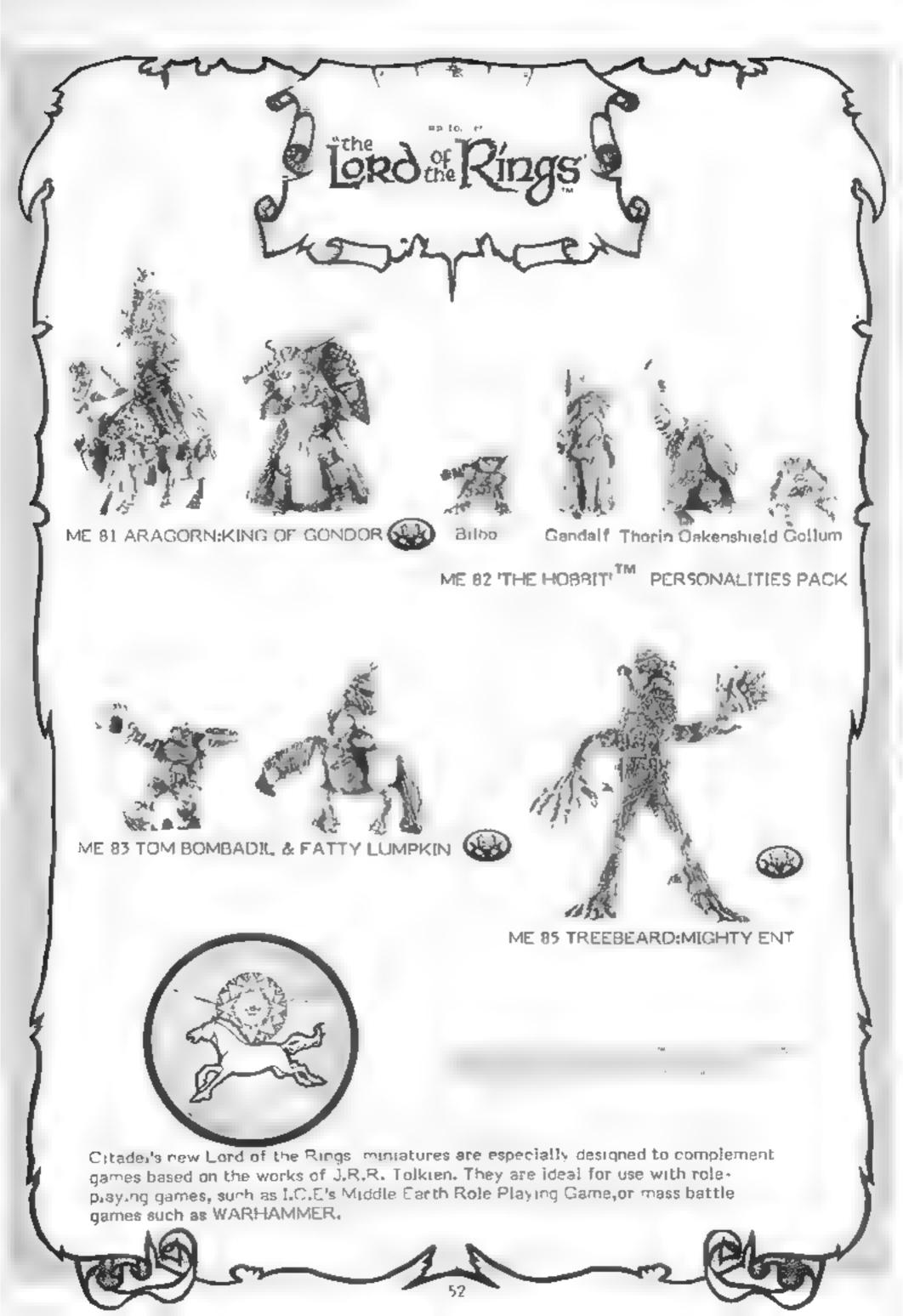




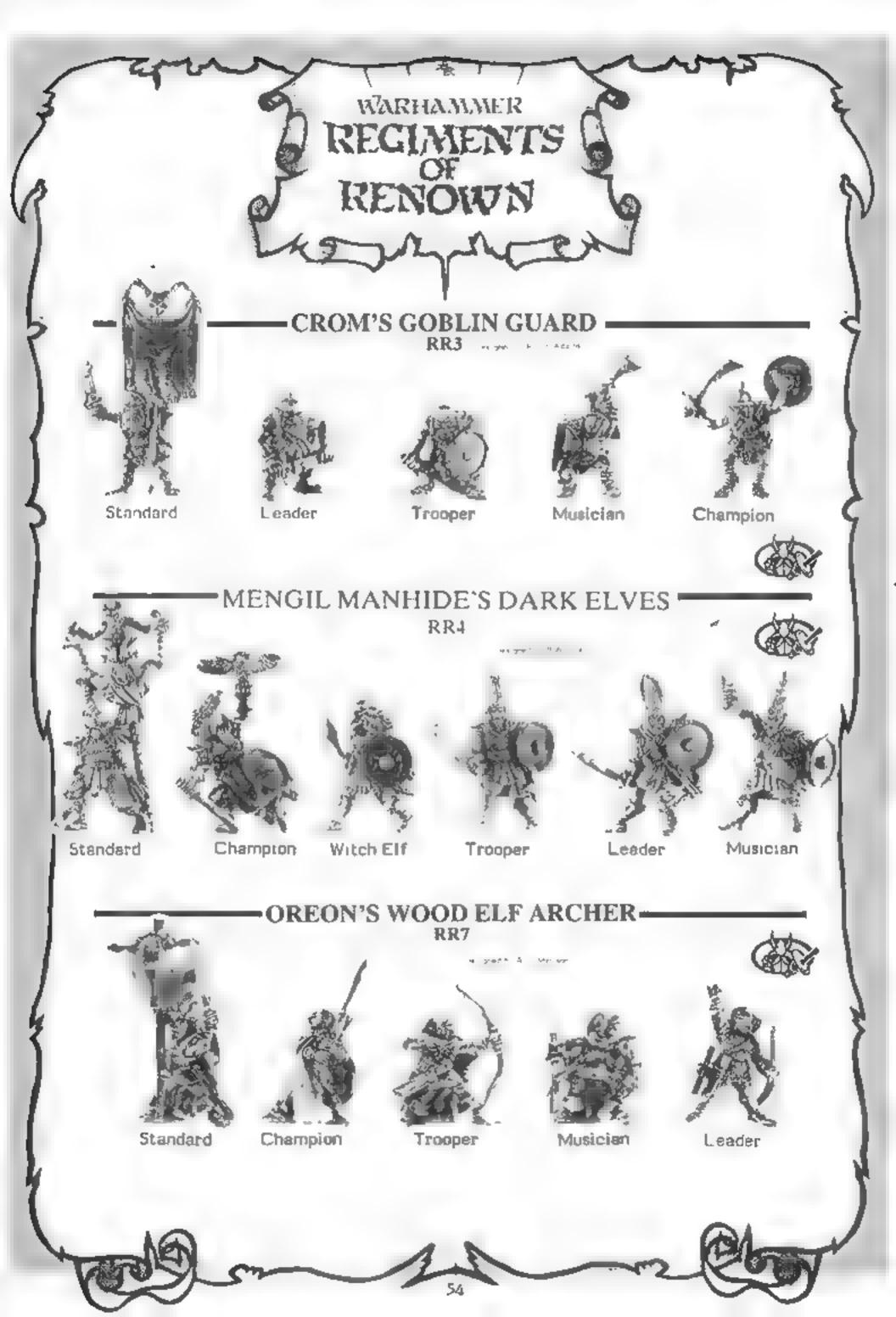


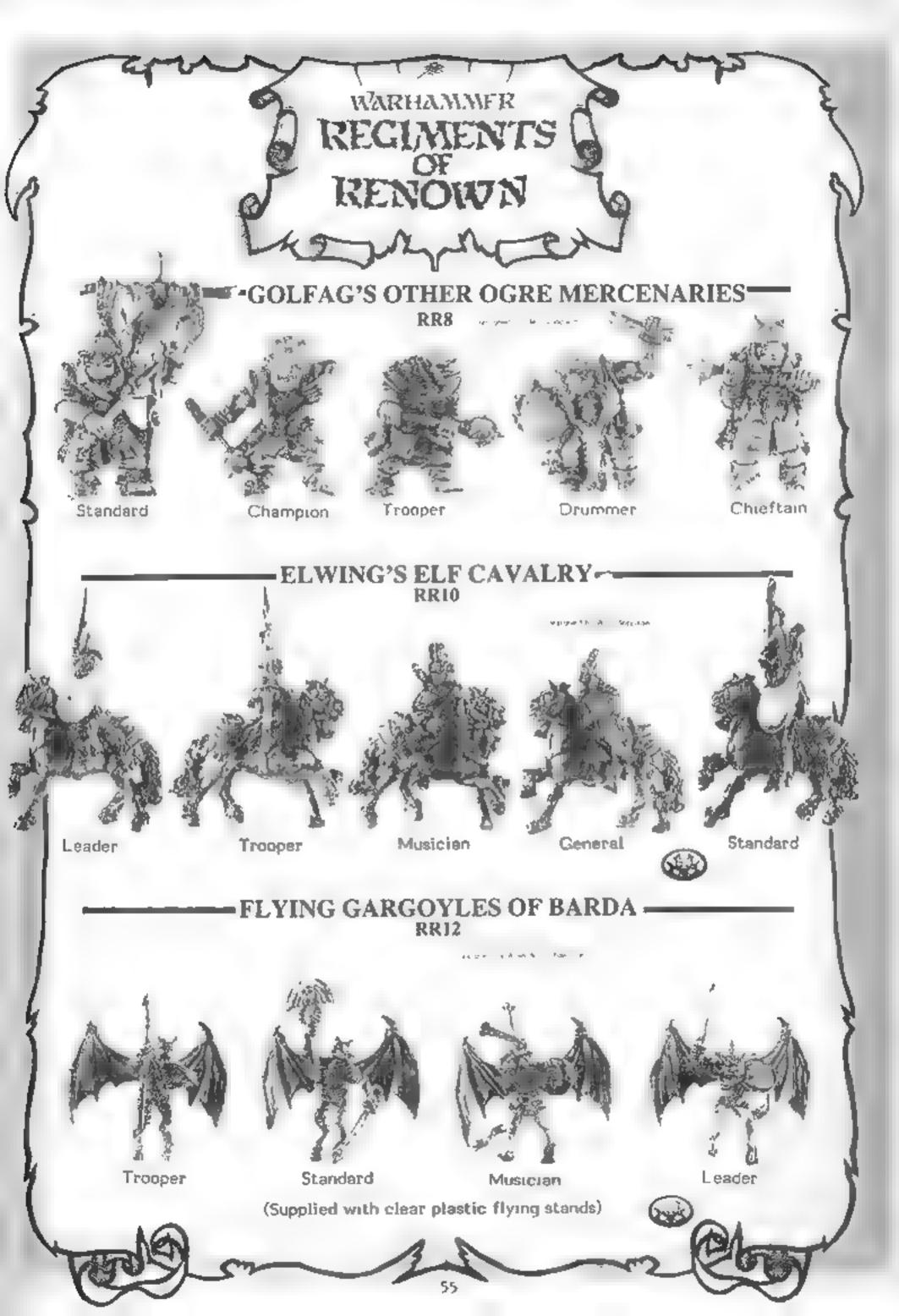




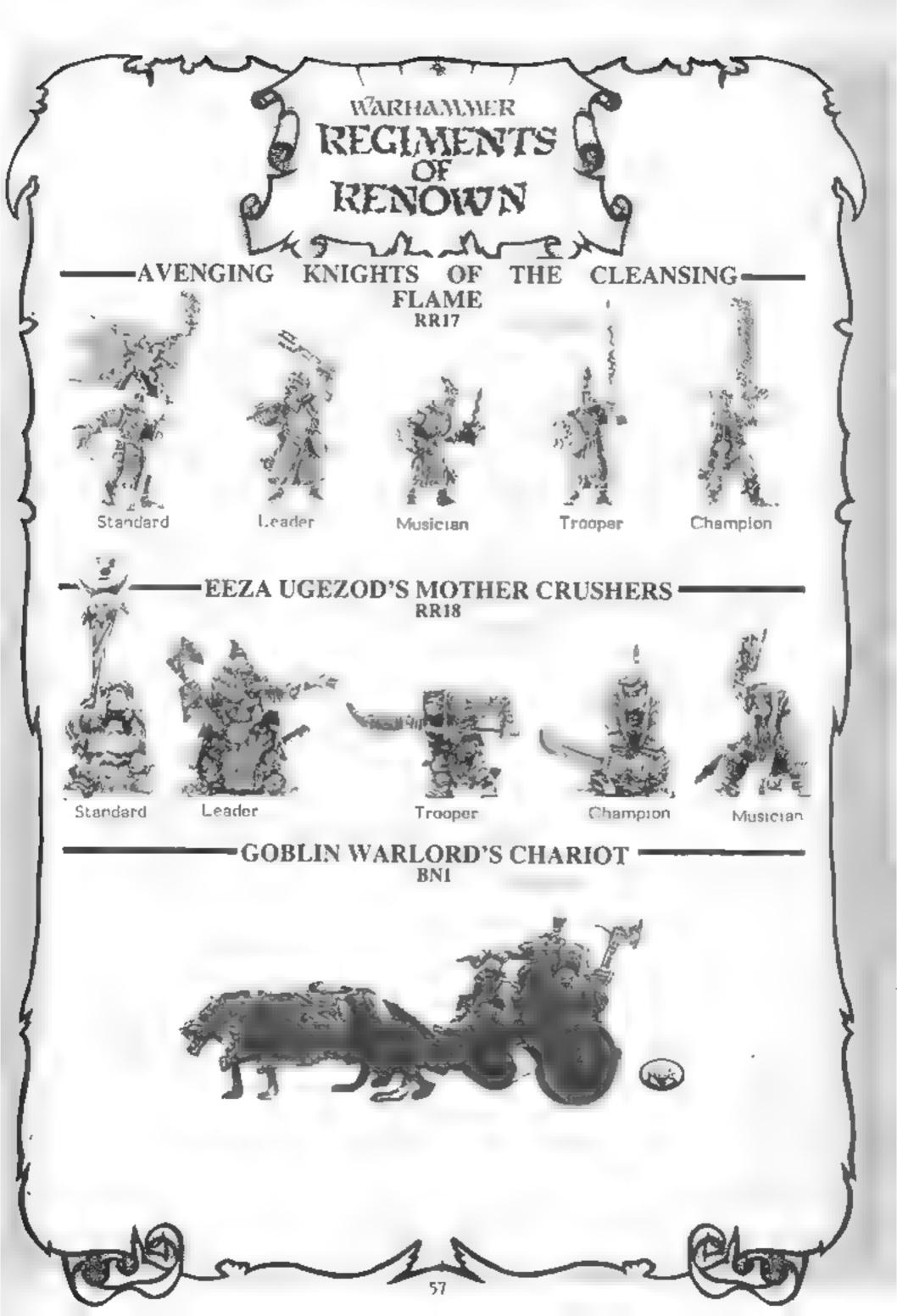


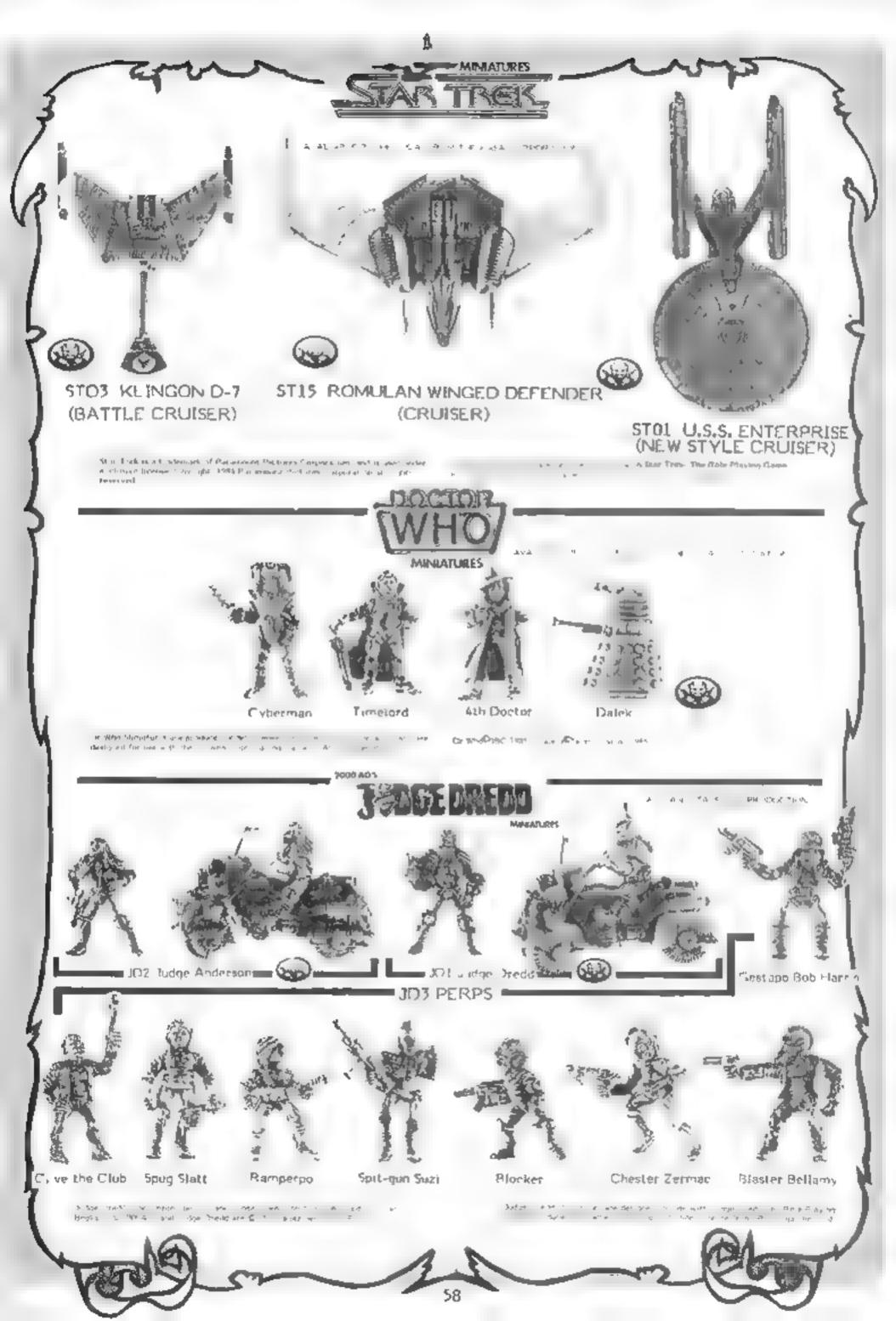


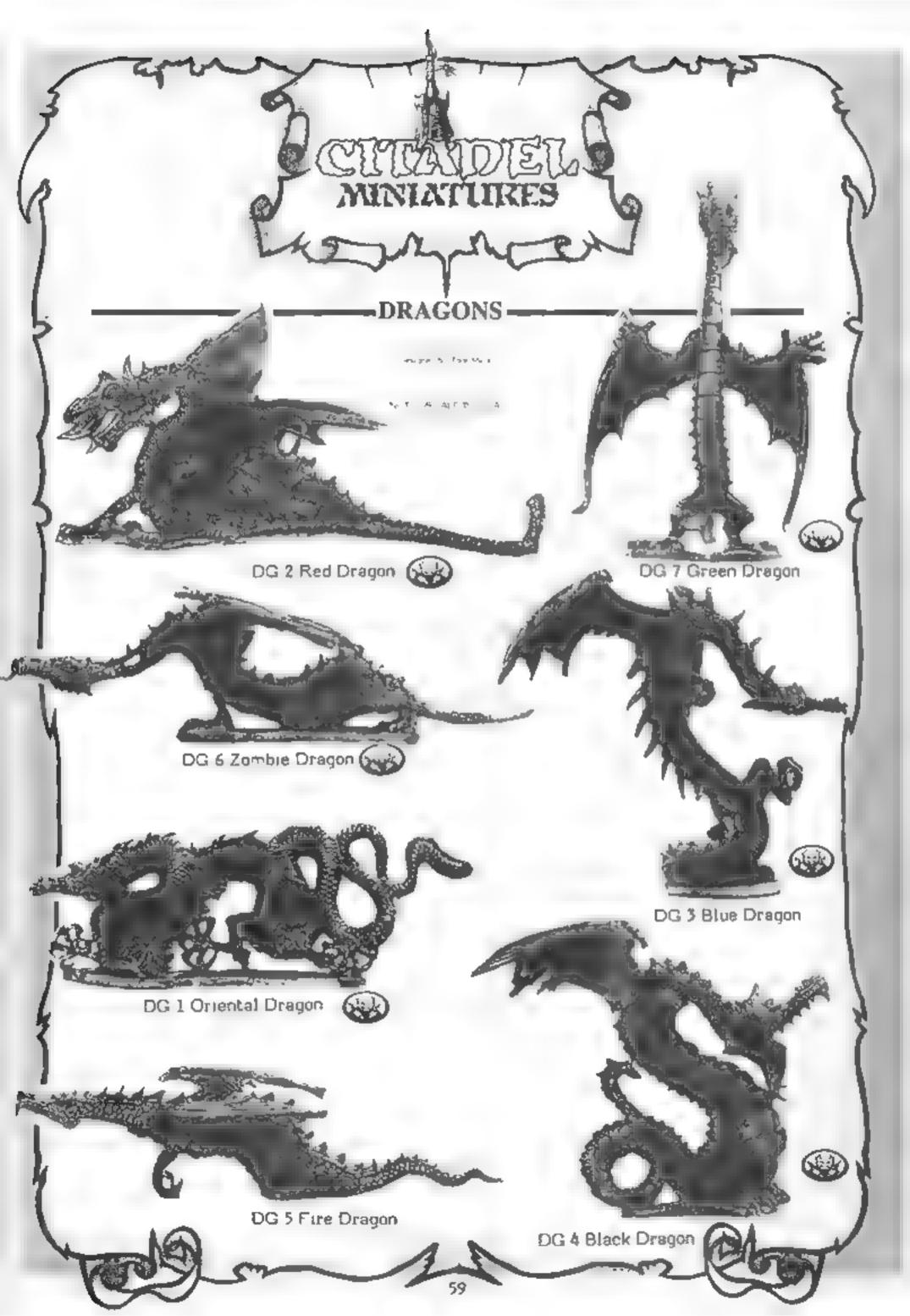


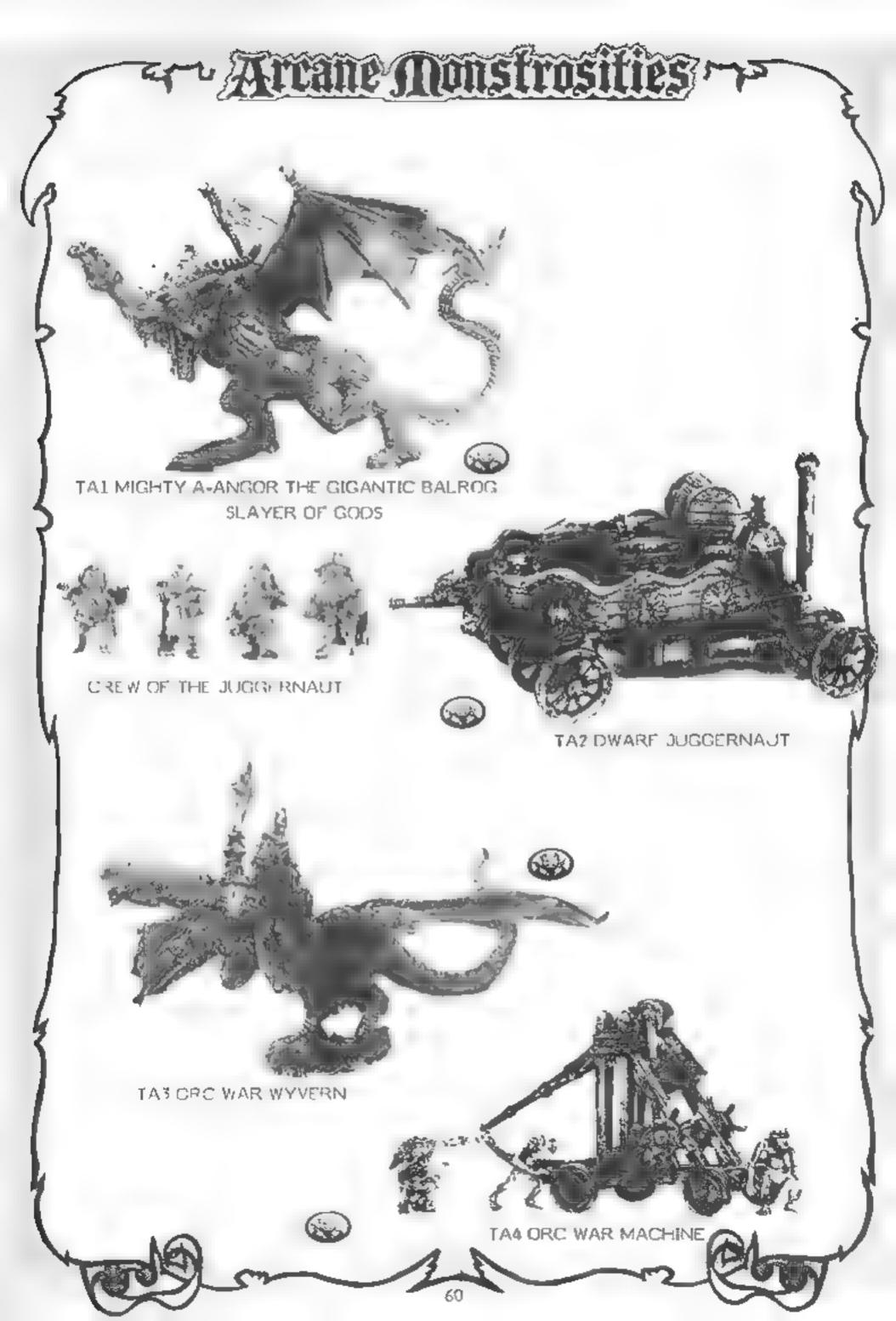




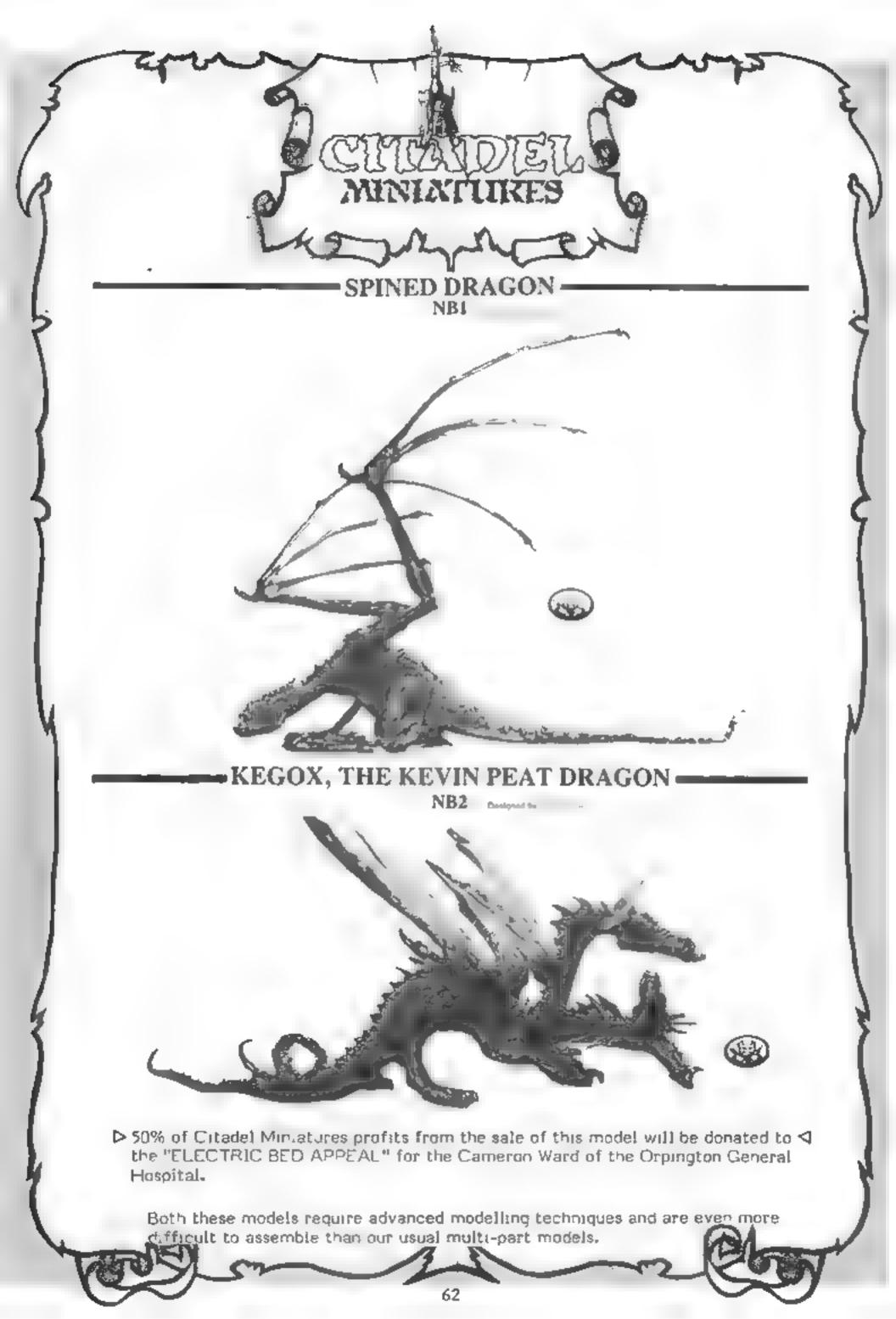


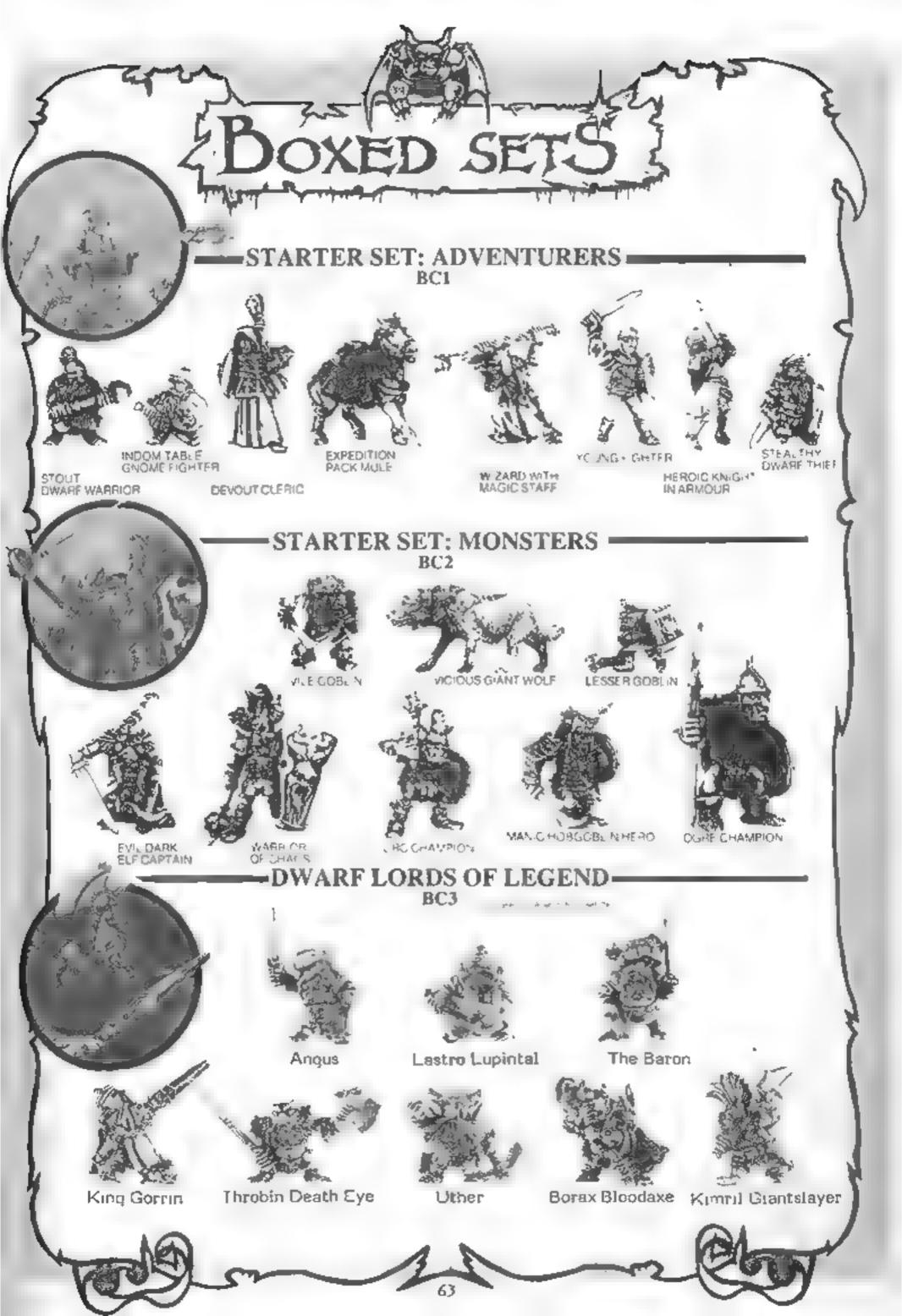














-MIGHTY UGEZOD'S DEATH COMMANDOS



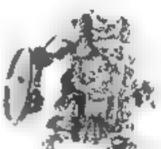
Giant Black Orc



Goblin Hero



Orc Shaman



Orc 'Pot Belly'



Hobarblin Berzerker



Hobgeblin Warrior



Mighty Ugezod (Grant Ore)



Mutant Goblin

MICHAEL MOORCOCK'S

'ETERNAL CHA

CHAMPION

BC\$ thousand for the Cla



- 1)Eiric Kinslayer*
- 2) Moonglum *
- 3) Corum *
- 4) Erekose
- 5) Ulric 6) Jerry Cornelius
- 7) Elric White Wolf
- 8) Hawkmoon
- * Models illustrated



Corum



Elric Kinslayer

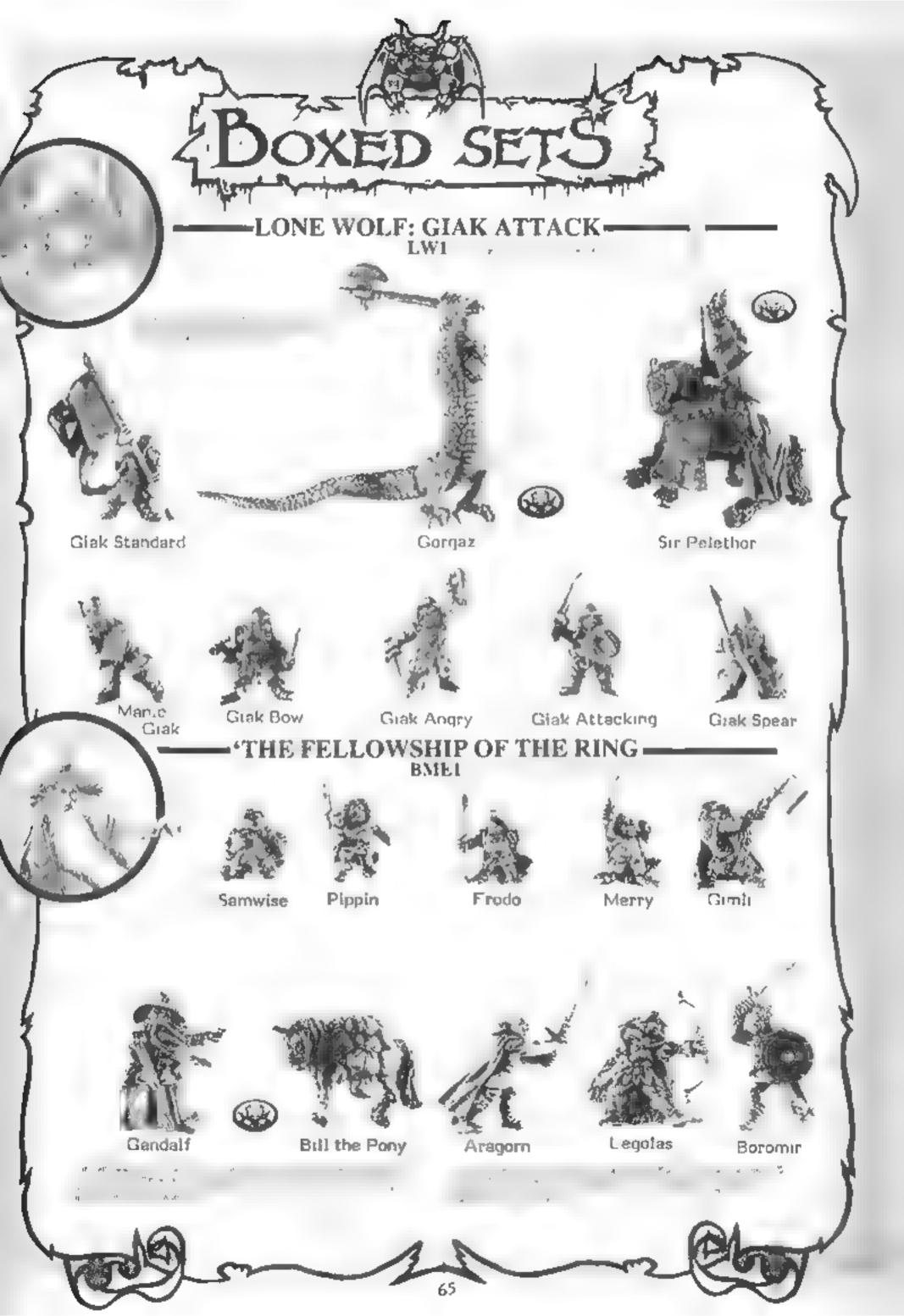


Moonglum

We are proud to present the first official 25mm scale models of Michael Moorcock's famous hero in some of his many guises.

All characters copyright Michael Moorcock® 1985







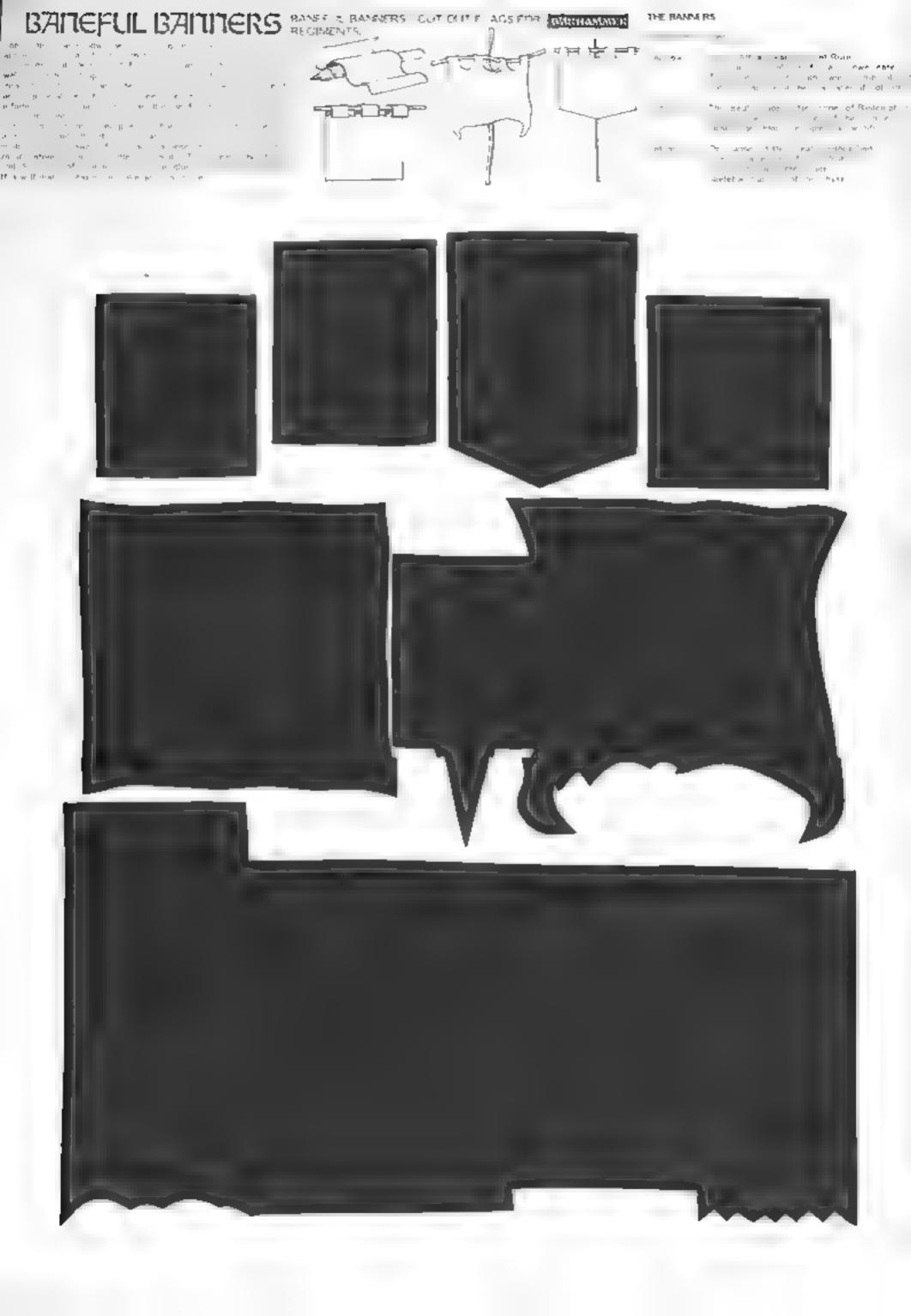












THE QUEST OF

KALEBDAARK

SCRIPT WAGNERIGRANT

ART: EWINS JUNICARTINY

LETTERS S.POTTER















AND THEN -

PRESERVE US' WRAITH-RIDERS!





















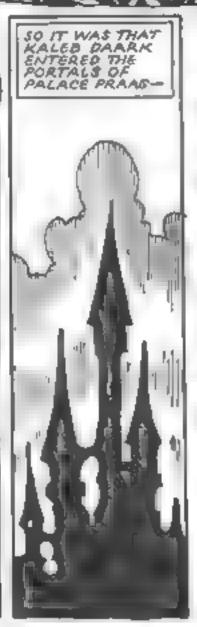


















C-CERTAINLY
ER AS YOU KNOW,
PRAAG HAS WON A
VICTORY- LARGELY
THANKS TO YOU,
OF COURSE!

SUT CHAOS
IS STRONG SOON
THERE W LL COME
THE FINAL BATTLE
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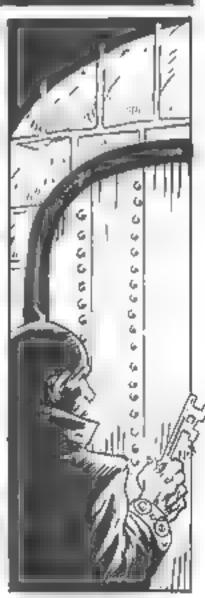








































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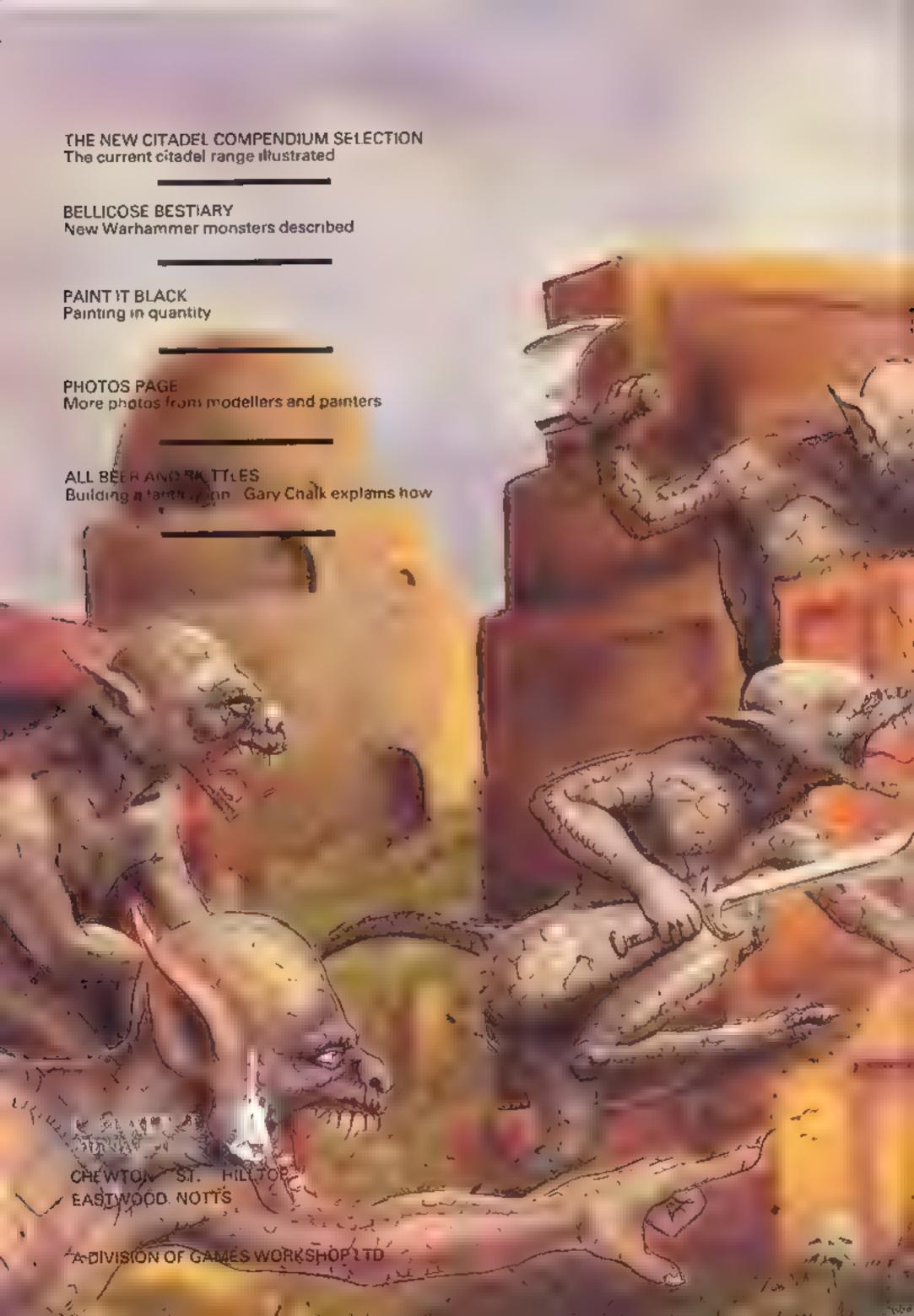
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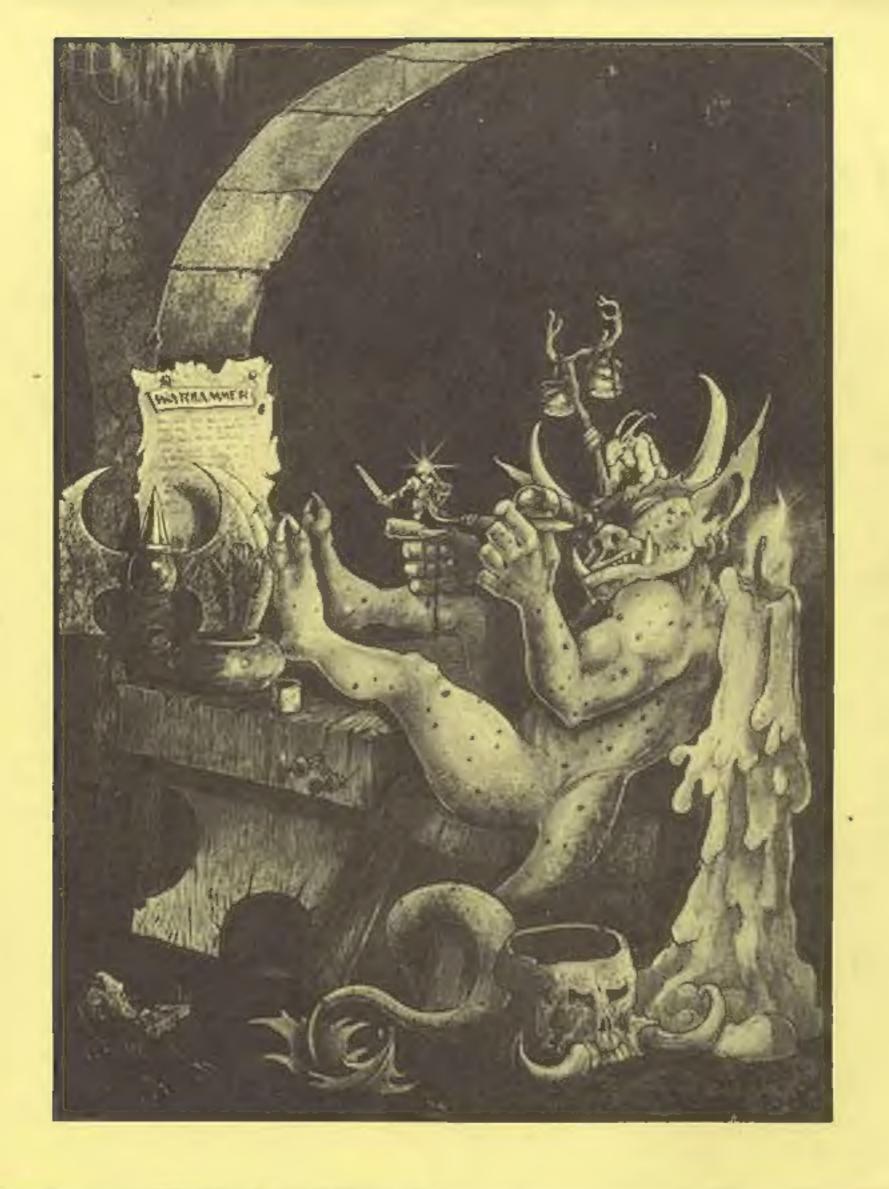
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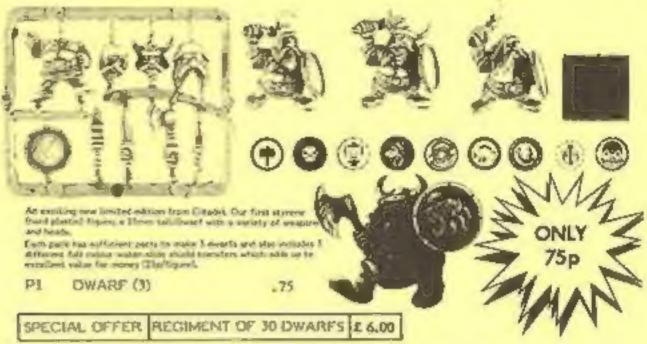
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